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THE AGE OF THE TECH BRO

Can
solving
tech's
diversity
problem
reboot
SF?

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MOVING PICTURES

Oakland's intriguing Matatu Film Festival [P34](#)

ROAD RAGE

Motorists boil over with ballot proposal [P10](#)

WATER SUPPLY

Music, science, art at Soundwave Festival [P22](#)



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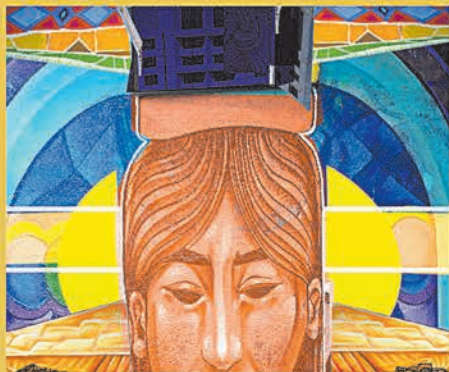
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MIGUEL "BOUNCE" PEREZ, MOCKUP WITH SKETCH FOR TRUST YOUR STRUGGLE, 2014.

COURTESY OF THE ARTIST

BAY AREA NOW 7

JUL 18 - OCT 5

GALLERIES



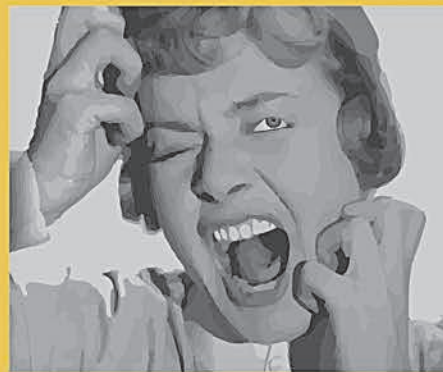
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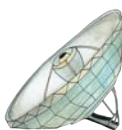
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HIGH ON KAWAI

The **J-POP Summit** returns to Japantown Sat/19-Sun/20, unleashing a riot of Japanese pop culture. We're talking a fashion competition sponsored by frill peddlers Baby, The Stars Shine Bright (theme: "Toyland Parade"); an amateur dance contest in homage to Japanese meme "ODOTTEMITA" (which means, apparently, "I tried dancing it"); a film festival (heavy on the anime); and musical performances (including girl-group sensation Tokyo Girls' Style, who also have two movies screening the fest, and the intriguingly-named girl-punk trio Akabane Vulgars on Strong Bypass). Plus: cosplay galore, a scavenger hunt, and a Pocky eating contest — first prize is a year's supply. www.j-pop.com



ART HERE NOW

Yerba Buena Center for the Arts' essential, sprawling seventh triennial survey of the local art scene, **Bay Area Now**, opens with, what else, a big party Fri/18 (8pm-11pm, \$12-\$15. YBCA, 701 Mission, SF. www.ybca.org/ban7). BAN7 is even more inclusive than ever this year, with a host of artists exhibiting in a big, museum-like show for the first time, and programming that includes, performance, film and video, visual arts, and community engagement. "BAN7's core idea is to decentralize the curatorial process, and centralize the public presentation of some of the most exciting artistic voices in the region today," the curators say. Even *Bay Guardian* Senior Arts Editor Cheryl Eddy got into the act, programming the eternal *Death Wish III* on August 9, featuring a score by Jimmy Page.

GOOGLE NEXT DOOR

Looks like **Google's** newest Street View will be San Francisco's Embarcadero. The tech giant just bought an Embarcadero high-rise for \$65 million, just spitting distance from the One Market Plaza, where they also leased new space. Now that more Googlers are in SF proper, will they ditch the UFO buses for Muni?

FAREWELL, TOMMY

Tommy Ramone, the last surviving member of the original Ramones, died on Friday, July 11 at the age of 65, after battling stomach cancer for the past year. The drummer was the iconic punk band's de facto manager for the early years of their career. In an early press release-bio the likes of which we would be thrilled to receive today, he wrote "The Ramones all originate from Forest Hills and kids who grew up there either became musicians, degenerates, or dentists. The Ramones are a little of each. Their sound is not unlike a fast drill on a rear molar."



NEW PARK, NO HOUSING

The Francisco Reservoir, located near Russian Hill, has been sitting there unused and taking up space since about 1940. Thanks to a deal between the San Francisco Public Utilities Commission and the Recreation & Parks Department, the decommissioned reservoir will finally be converted into a park. Bravo! But there's one small catch. Apparently nobody ever considered using a portion of this sprawling parcel, considered "surplus property" owned by the SFPUC, for affordable housing. City law mandates this as first-priority use for "surplus" land, but the SFPUC is exempt from the rule. John Stewart, who builds affordable projects but has no interest in the property, said he tried to float the idea of housing for teachers and firefighters as part of the Francisco Reservoir plan. But surrounding neighbors, who raised more than \$9 million through their own connections to put toward the park, responded with what he termed "polite silence." In the area he thought might work for housing, their plan showed a dog run.

QUAN VERSUS DOG

Oakland Mayor **Jean Quan** already faces a small army of rival candidates for November — more than 20! — and her newest opponent may be the strongest (cutest?) challenger yet: Einstein the dog. Yes, this pup is for the 99 percent, and his website claims the furry candidate endured Occupy Oakland's flashbang grenades "just a few paw-strides" away from him. "Woof!" is a good campaign slogan, right? www.einstein-foroakland.org



PARKER THE REPUBLICAN?

Sean Parker, former Facebook president and Napster co-founder is gearing up for his new title: uncle elephant moneybags. Parker is now throwing gobs of money at national Republicans, Politico reported, giving over half a million dollars to Senate and House conservatives. Closer to home, Parker contributed \$49,000 to the right-leaning Restore Transportation Balance in San Francisco group, which feels bikes and Muni get too many perks in the city. Yeah, right.



BAY GUARDIAN WINS

Congratulations to *Bay Guardian* Art Director Brooke Ginnard and her collaborating artists, who took first place for cover design in the annual Association of **Alternative Newsmedia Awards**. AAN represents all alternative newsweeklies in the country. www.aan.org

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SNAPSHOT: BROS

PHOTO BY @LOCAL_415

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "movies"



PHONO DEL (ACTUAL) SOL

Thao Nguyen and the Get Down Stay Down's performance was a stand-out at this year's **Phono del Sol festival**, which went down July 12 in Potrero del Sol Park. Other highlights: Nick Waterhouse with a full backing band, SF's own A Million Billion Dying Suns, and lots of super-happy little kids and dogs running around on a surprisingly warm San Francisco summer day. See our Noise blog at SFBG.com for more. PHOTO BY ERIN CONGER



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Why I drive a taxi

BY BETH POWDER

OPINION I left a 17-year career in film to become a taxi driver. I just wanted to be here full time, drive a taxi, and write.

I've taken cabs in several cities and countries over the last 20-odd years. When I got here in 1998, it took two hours for a taxi to get to my house on 43rd Avenue. I still never would've gotten into anyone's personal car and paid them for a ride, no matter how hard it was to get a cab sometimes. Not in San Francisco. Not in Jamaica. Not in Jamaica, Queens.

I'm from Toledo, Ohio originally. We always went on road trips. Maybe being in such close proximity to Detroit, some of that car mojo rubbed off on us. My mother is the kind of woman who, at 70 years old, will drive cross-country alone, stopping to call me at 3am from deserted truck stops outside Amarillo, Texas. You might see why I'd drive a taxi.

I have a feeling that a lot of the anti-taxi contingent now in this city haven't taken too many cabs. Cabs could never put me off because I'd taken so many of them and I knew I was safer in one than standing in a crosswalk. I've been hit by cars on foot and on my bike but I've never been in an accident in a cab. Not in London. Not in Los Angeles. Not here.

I don't drive for Lyft or Uber because San Francisco cab drivers receive workers compensation and TNC drivers don't. Because Lyft mustaches look unprofessional to me. I went to taxi school, got fingerprinted, had a background check, and got licensed.

My taxi has 24/7 commercial livery insurance. My company pays the bills if there's an accident. San Francisco taxi companies don't have bylaws stating that passengers cannot hold them liable. San Francisco taxi companies don't have bylaws stating that passengers take taxis at their own risk. San Francisco taxi companies don't have bylaws that can be legally interpreted to allow discrimination against passengers of any persuasion. We have to accept pets. And we have to be green.

San Francisco taxis pick up

bartenders, sweet old ladies at the hospital who don't have smart phones, teachers, lawyers, wheelchair users, people of color, San Francisco Giants, former mayor Willie Brown, hookers, trannies, ballerinas, and limo drivers. Everybody. You don't need a smartphone, but you can always hail a cab using an app called Flywheel.

I'm not a fan of the smugness emanating from Lyft, Uber, et al. Perpetuating spurious claims that cab drivers are all scary or awful is neither cute nor clever. And it certainly isn't true.

It's far more likely for a passenger to physically attack a cab driver than the opposite. About a month ago, several men took a cab from my fleet to San Mateo and severely beat up the driver. We have video cameras in every single San Francisco cab, but that still didn't guarantee this driver's safety. Nonetheless crime and accidents in taxis are down significantly.

We're mothers, fathers, grandparents, students, artists, musicians, and entrepreneurs. Cab drivers give companionship, counseling, and safe passage to their passengers.

I want to know how we can have faith in TNCs when drivers aren't commercially licensed, fully insured, and packing security cameras. How should we feel about droves of these Uber and Lyft phones being shared by multiple drivers, when only one is on record? What happens when a TNC is wrapped around a pole and the driver is held responsible for their own safety and well-being. These brand new cars won't be paid off before we start to witness incidents such as this.

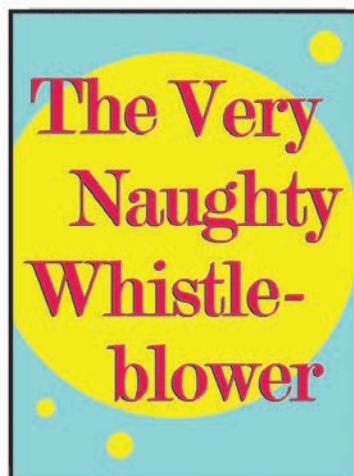
How's a "young mother just trying to make some extra pocket money" going to feel when she has her wages garnished into perpetuity because she rear-ended someone? She's personally liable with the TNC company. She's your friend with a car who absorbs all legal responsibility whether she's found at-fault or not.

As long as there's a taxi industry, I'll keep proudly driving my taxi in the city I love. I'll pick up sweet and not so sweet old ladies, people in wheelchairs, people with dogs, and whomever else needs a ride wherever it is they need to go. **SFBG**

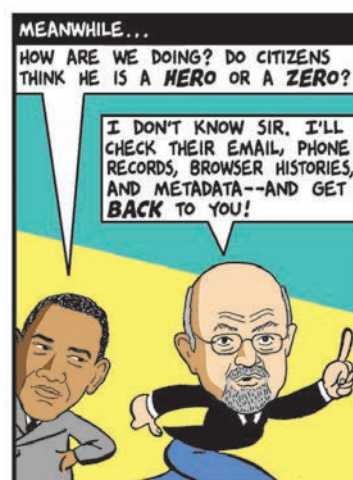
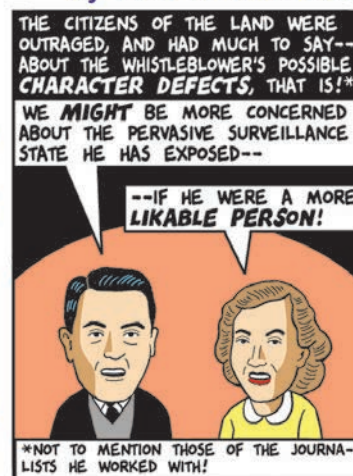
Beth Powder is a cab driver and writer.

TECH NEEDS TO ACT LIKE A COMMUNITY MEMBER

THIS MODERN WORLD



by TOM TOMORROW



Beyond the bros

EDITORIAL San Francisco's rapid economic growth is increasingly being framed in reference to the Tale of Two Cities, and signs of its staggering wealth gap are ubiquitous. Luxury retailers are gravitating to the South Bay to cater to the tastes of newly minted millionaires, the San Francisco Chronicle recently reported, while low-wage workers on opposite sides of the Bay are charging forward with campaigns to increase the minimum wage, since soaring rents and a rising cost of living have made it tricky to achieve basic economic survival.

And while sidewalk graffiti delineating "real San Franciscans" from "techies" has raised some eyebrows, a stark and growing disparity does exist between the abundant tech sector and the day-to-day struggle of lower-paid residents to maintain a foothold. When it comes to the youth being raised in

the economic margins — including the thousands in San Francisco public schools — that contrast has disturbing implications. Can the kids who weren't born into wealth hope to someday raise families of their own in San Francisco?

Some tech companies have signaled that they wish to do the right thing — or at the very least, they've taken seriously their commitments under a deal with the city that requires community givebacks in exchange for a sweetheart tax break. Zendesk, which unveiled its newly renovated, plush corporate headquarters July 9, has promised to welcome Mid-Market residents into its palatial building for community dinners and events, with an emphasis on youth programming.

But to create real opportunities for up-and-coming generations to sustain themselves, the thriving tech industry needs to go a lot farther than welcoming the poor kids into the gleaming office space. If tech wants to coexist in harmony with the community members who are bearing the brunt of this dramatic economic shift, then tech needs to act like a

community member.

That doesn't mean spreading wealth around here and there, to placate local anger. Nor does it mean checking a box to fulfill obligations. It means seeking community partnerships, finding ways to hire local, racially diverse applicants, and partnering with educational institutions to carve out reliable pathways for disadvantaged youth to connect with decent-paying jobs.

This week's cover story turns its gaze upon the "brogrammer," that stereotypically white tech-sector worker perceived as self-absorbed, clueless about sexism, and unaware of his fantastic privilege. The "brogrammer" is the boastful, misogynistic brat who has it all, thanks to his connections and his programming skills.

In the current climate, the "brogrammer" may as well represent the aristocracy in San Francisco's own version of the Tale of Two Cities. But if tech manages to grow up a bit and make a concerted effort to solve its own diversity problem, the industry could open a new chapter in its relationship with San Francisco. **SFBG**

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Wilbur Storey, statement of the aims
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MUSIC EDITOR EMMA SILVERS

STAFF WRITER JOE FITZGERALD RODRIGUEZ

COLUMNISTS MARCIA GAGLIARDI,

JASON HENDERSON, JESSICA LANYADOO

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EDITOR AT LARGE BRUCE B. BRUGMANN

CONTRIBUTING EDITORS KIMBERLY CHUN,

SUSAN GERHARD, JOHNNY RAY HUSTON,

LYNN RAPOPORT, J.H. TOMPKINS

CONTRIBUTING WRITERS ROBERT AVILA,

DAVID BACON, DARWIN BONDGRAHAM,

GARRETT CAPLES, MICHELLE DEVEREAUX,

CAMPER ENGLISH, RITA FELCIANO, PETER GALVIN,

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ART DIRECTOR BROOKE GINNARD

SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS TIM DAW,

KEENEY + LAW PHOTOGRAPHY, MIKE KOOZMIN,

BRITTANY M. POWELL, MATTHEW REAMER,

AMANDA RHOADES, CHARLES RUSSO,

SIXTEENTH + BROADWAY PHOTOGRAPHY,

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PUBLISHER GLENN ZUEHLS

EXECUTIVE V.P. AND CFO PAT BROWN

EXECUTIVE V.P. DAVID CECCARELLI

CIRCULATION DIRECTOR MIKE HIGGINS

EDITORIAL, BUSINESS (415) 255-3100

CIRCULATION (415) 359-2862

FAX (415) 437-3657, (415) 255-8955

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**“MY, HOW THINGS CHANGE SO RAPIDLY.”
— MAYOR ED LEE**

BY REBECCA BOWE
rebecca@sfbg.com

NEWS Although the mid-Market Street headquarters of Twitter was targeted with protests by the city's largest employee union this spring, Zendesk was technically the first company to take advantage of what came to be known as the Twitter tax break.

Crafted by Mayor Ed Lee along with Sups. David Chiu and Jane Kim in 2011, that controversial policy lured the elite tech sector to the central core with the promise of payroll-tax exclusion — leading progressives to deride it as corporate welfare, served up to an industry already soaked in venture capital.

In the years since, the property values around mid-Market have swelled — ushering in the revitalization fervently desired by Lee and his political allies, but also putting the squeeze on long-term tenants who couldn't keep pace with rising rents.

Some area nonprofits have been sent packing for the East Bay, while a group of relatively low-income tenants residing at nearby 1049 Market Street continue to float in a state of limbo, having been threatened with evictions that haven't been carried out yet but also haven't been rescinded.

When members of the media were invited to survey Zendesk's sprawling new corporate headquarters July 9, spanning eight floors of newly renovated office space, I took the opportunity to witness firsthand the mid-Market facelift ushered in by the Twitter tax break.

What we found was a meticulously crafted corporate space populated by hip, well-intentioned employees, who seemed as if they inhabit an altogether different city — maybe a different world — than that of low-income residents living in the surrounding neighborhood.

MAYORAL LOVE

“My, how things change so rapidly,” Mayor Lee said when he took the stage at Zendesk. “Two years ago, [Zendesk CEO Mikkel Svane] and I, and Sup. Kim, were celebrating the expansion from one floor to two floors. And just in literally two years, we're celebrating a fantastic IPO.”

Zendesk's May 15 IPO was hailed by investors as a sign that cloud computing stocks could perform well, raising just under \$100 million on its first day of public trading.

Lee thanked Zendesk for its con-



AINSLEY HILL, OF ZENDESK, LED REPORTERS ON A TOUR OF THE NEWLY RENOVATED CORPORATE SPACE.

Revitalized

Zendesk's new corporate headquarters shows dramatic transformation of mid-Market, while bitter eviction battles drag on down the street

tributions to the community. The company had just announced its intention to open up its basement space for community programs and dinners for neighborhood groups, in partnership with area nonprofits and childcare providers. Under its community benefit agreement with the city, a required tradeoff for the tax break, the company commits volunteer service to activities like serving hot lunch to destitute clients at the St. Anthony's Foundation.

“Already, being a major resident in mid-Market, I congratulate you on working so closely with our Office of Economic Development staff, our ... nonprofits, our arts community,” the mayor said. “This building compliments so much of what I've envisioned for Market Street — to bring it back as a grandiose place.”

“The sense of being part of San Francisco reverberates with all your employees,” he added with an approving smile.

Zendesk, which sells customer-service software that's widely used even if not well known outside the tech industry, has more than tripled in size in just a few years, expanding from 80 employees to more than 360

since 2011.

The grand opening bash was held on the basement level, equipped with a stage, amphitheater, and bar, with natural light filtering through the first floor. The mood was celebratory, with catering staff circulating through with trays of hors d'oeuvres and fresh-baked treats. Lee and Sup. Kim mixed with the crowd and delivered short speeches. Zendesk staff even presented Kim with a birthday cake, candles ablaze.

The unveiling of Zendesk's crisp new headquarters was paired with the launch of a new initiative, the Mid-Market Business Association. With membership including Zendesk, Spotify, Zoosk, Benchmark Capital, WeWork, Silicon Valley Bank, and Koch Ventures, the newly formed group aims to spur even more business activity along Market Street between 5th and 10th streets.

It “came about organically,” explained Zendesk's Tiffany Apczynski, who heads up the company's corporate responsibility programs. “We're all neighbors.” The Mid-Market Business Association “is mainly going to be focused on get-

ting ground-floor retail space filled,” she added.

I asked Svane about working in the neighborhood. “The week we moved in, there was a murder,” right across the street from its first Mid-Market space, he said. “We did this thing, like if you're working after dark, just take a cab — we'll pay for it.” Three years later, “we've had no incidents,” Svane said, adding that he was glad to have Zendesk staff engage in community volunteer work. “It's great to get people out there,” he said. “Like it's really changed people — it makes them smarter, more well-rounded.”

RAGS TO RICHES

Mid-Market used to be the type of neighborhood that middle-class white people might refer to as “gritty.” Years ago, then-Mayor Gavin Newsom bemoaned the stubborn blight of the area, vowing to do better, and Lee echoed that sentiment in the early days of his administration.

A few short years later, some long-term nonprofits and businesses have found it tough to adjust to the new market forces. And with

venture-capital firms and tech companies flooding in, the contrast between rich and poor is jarring. In the area surrounding Zendesk's gleaming new headquarters, it's typical to see homeless people rummaging through shopping carts, or curled up in sleeping bags in storefront doorways.

Not far from Zendesk's new headquarters, on Golden Gate Avenue, the Tenderloin Outpatient Clinic has found it must relocate due to a steep rent increase. Cindy Gyori, executive director of the clinic's parent organization, Hyde Street Community Services, said she's hoping to move the clinic to medical offices on Nob Hill but it has run into neighborhood resistance. The clinic, which has been in operation since 1975, serves about 1,200 clients per year. If the pending move doesn't go as planned, then the clinic could be forced to shut its doors, Gyori said.

A city analysis from several years ago showed that a full 31 percent of the households in the densely populated Mid-Market neighborhood, mostly single-room occupancy hotels, earned less than \$15,000 a year, making it three times as poor as the citywide average.

A Central Market Economic Strategy for revitalizing the area, published by the city's Office of Economic and Workforce Development in November 2011, listed guiding principles voiced by community stakeholders at the time. Among them was: “Prevent displacement of existing residents and businesses.”

But in the face of market forces, revved up by the high interest in mid-Market created by the payroll tax exclusion zone, those guiding principles haven't exactly panned out.

Last fall, a mass eviction facing long-term tenants at 1049 Market made headlines. Attorney Steve Collier, of the Tenderloin Housing Clinic, continues to represent some of those tenants. While the eviction notices they received have long since expired, they haven't been kicked out, but they also haven't been given assurance that they can stay.

“For some reason the landlord hasn't been accepting rent,” Collier said. “The tenants know to save the rent money. But it's always hard for people who are low income to save.”

Just before he left after touring Zendesk, we caught up with Mayor Lee to ask him a few questions,

including whether he thought enough was being done to assist nonprofits being displaced from the area.

"We have a lot of focus on how to help nonprofits," Lee responded, adding that he thought a solution was to "create even more public-private partnerships between nonprofits and tech," and that "we need to bridge that more quickly."

DANISH MODERN-SLASH-NIRVANA

Zendesk's new headquarters is a veritable fortress, housed in a 1909 building at 1019 Market that was once a department store. Renovations were completed in June, exposing historic wood beams and brick walls to complement the spacious workspaces, all featuring white and green hues for consistent corporate branding.

The building renovations cost \$9.5 million, the same amount as the 2012 purchase price. When a reporter asked Jay Atkinson, a managing partner at building owner Cannae Partners about the sale price, Atkinson gave

the number and then quipped, "Less than it's worth today."

Compared against the recently surging property values, that \$19 million investment might now be considered small potatoes.

Just across the street, the recent flip of Zendesk's other Mid-Market office space, at 989 Market, underscores the dramatic commercial property value increase in what the buyer termed the "rap-

idly-evolving Mid-Market district."

ASB Real Estate nabbed the six-story building — which Zendesk shares with Zoosk, a social dating service — for \$61.3 million. As the San Francisco Business Times reported, that's more than double what the building sold for in 2011.

"Led by Twitter, Spotify, Yammer, and Intuit, new and expanding technology companies have made the Mid-Market District a location of choice," ASB President Robert Bellinger said in a prepared statement, "leading to a market renaissance, from which our investors can take advantage."

Back at 1019 Market, side office nooks and conference rooms were interspersed throughout the

new space, with signs taped into the windows bearing enigmatic labels such as S'MORES, or FEATHER.

Ainsley Hill, a Zendesk staffer, led reporters on tours of the newly renovated space, describing how it had been configured "to our core brand values: airy, humble, valued, uncomplicated." The aesthetic, Hill explained, might be described as

"Danish Modern," true to the company's Scandinavian roots.

Danish Modern with a splash of California-style

zen, you might say. The corporate logo is a cartoon Buddha wearing a telemarketers' headpiece. Ergonomic workspaces are highly prioritized at Zendesk: That means adjustable desks, which can be lowered to the point where "you can actually sit on an exercise ball, and still be ergonomic," Hill noted. Some choose to raise their desks and stand upon memory-foam pads (priced at \$100 a pop) to support spinal health while working.

Svane, Zendesk's genuinely approachable and gregarious CEO, could not express enough appreciation for the mayor. "Ed Lee has just been such a fantastic supporter," he said. "I got his number, he got my number. He's very hands-on with these things. Ultimately, we all have the same goal — to see mid-Market become a fantastic space."

I asked Svane what he thought about the trend of displacement that had been affecting some long-term tenants in the area, particularly nonprofits. "As this neighborhood becomes more popular, it's really hard to keep rents down," he said. "There will be change. It's hard to avoid." SFBG

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BY STEVEN T. JONES
steve@sfbg.com

NEWS Believing that they're somehow discriminated against on the streets of San Francisco, a new political coalition of motorists, conservatives, and neighborhood NIMBYs last week [Mon/7] turned in nearly twice the signatures they need to qualify the "Restore Transportation Balance in San Francisco" initiative for the November ballot.

It's a direct attack on the city's voter-approved "transit-first" policies, which prioritize alternatives to the car, and efforts to reduce automobile-related pollution and greenhouse gas emissions. It would prevent expanded parking meter enforcement unless requested by a neighborhood petition, freeze parking and permit rates for five years, require representation of motorists on the SFMTA board and create a Motorists Citizens Advisory Committee within the agency, set aside SFMTA funds for more parking lot construction, and call for stronger enforcement of traffic laws against cyclists.

"I think it's been building for a long, long, long time, but the real catalyst was the Sunday and holiday parking meters," political consultant David Looman — the 74-year-old Bernal Heights resident who is one of three official proponents of the measure — said of the motorist anger that led to the campaign. "That's the straw that broke the camel's back."

Yet he also said the meetings that led to the measure began in March, after Mayor Ed Lee had already called for a repeal on charging for parking meters on Sundays. The SFMTA voted to repeal Sunday meters in April, a month before the measure was certified to begin gathering signatures — an effort paid for by tech titan Sean Parker (founder of Napster and a top investor in Facebook) and the city's Republican Party, which kicked in \$49,000 and \$10,000 respectively.

But Looman fears the repeal of Sunday meters could be temporary and that a small minority of road users are dictating transportation policy in a way that unfairly discriminates against motorists.

"The bike lobby is running transportation policy in San Francisco," Looman said, even though motorists "are the overwhelming majority and we make this society run." He said the city needs to do more to facilitate driving "so the economy can continue to function, so people can continue to shop."

But given that drivers already dominate the space on public road-

Motorists fight back

Ballot measure seeks to prioritize cars and undermine SF's "transit-first" policy

ways, often enjoying free parking on the public streets for their private automobiles, transportation activists say it's hard to see motorists as some kind of mistreated population.

"Anyone looking at how street space is allocated in our city or at the fact that a mere 1 percent of transportation funding is focused on biking improvements knows that we have a long way to go toward creating real balance on our streets," San Francisco Bicycle Coalition Executive Director Leah Shahum told us. "City leaders are making up for decades of lost time by rightfully investing in safe, affordable and healthy transportation options."

"The idea that anyone who walks or cycles or takes public transit in San Francisco would agree that these are privileged modes of transportation is rather absurd," Tom Radulovich, executive director of Livable City and an elected member of the BART board, told the Guardian.

He said this coalition is "co-opting the notion of balance to defend their privilege.

They're saying the city should continue to privilege drivers."

But with a growing population using a system of roadways that is essentially finite, even such neo-liberal groups as SPUR and the San Francisco Chamber of Commerce have long promoted the idea that continued over reliance on automobiles would create a dysfunctional transportation system.

"This balance measure would be a terrible step backward for San Francisco, and it misunderstands what makes cities work," SPUR Executive Director Gabriel Metcalf told the Guardian.

But the revanchist approach to transportation policy in San Francisco has been on the rise in recent years, starting with protests

against parking management policies in the Mission and Potrero Hill, and continuing this year with the repeal of Sunday meters.

The coalition behind this ballot measure includes some of the combatants in those battles, including the new Eastern Neighborhoods United Front (ENUF) and old Coalition of San Francisco Neighborhoods. Other supporters include former westside supervisors Quentin Kopp, Tony Hall, and John Molinari, and the city's Republican and Libertarian party organizations.

initiative criticize for making the streets less "efficient" for cars.

"Between bulbouts and bike lanes, the space given to cars has been drastically reduced," Looman said.

Walk SF Executive Director Nicole Schneider told the Guardian that any effort to bring "balance" to the city's transportation policy would help those who walk, which includes all San Franciscans at times.

"Pedestrian safety is something that accounts for 50 percent of all traffic fatalities in San Francisco and has traditionally been given 1 percent of the transportation budget," Schneider said.

While some city officials have embraced pedestrian safety after a recent record 20 pedestrians were killed by cars in San Francisco last year, joining New York City with Vision Zero goals that seek to eliminate pedestrian fatalities, that program still hasn't been fully funded.

Schneider said that addressing pedestrian safety means slowing down cars, citing studies showing that the chance of a collision causing a

death increases exponentially with a vehicle's speed: "There is a direct connection between slowing down traffic and reducing all deaths."

But the initiative criticizes the "increased travel time for motorists" and calls for this official city policy: "Any proposed re-engineering of traffic flows in the City should aim to achieve safer, smoother-flowing streets."

It's hard to see how the initiative does anything to create "safer" streets, particularly when one listens to the rhetoric and standards of proponents of the measure.

For example, Looman considers Valencia Street to be "a disaster" after taking away a car lane to create bike lanes more than a decade ago. Yet many cyclists and city officials

see Valencia as a well-functioning transportation corridor, with its "Green Wave" timed stoplights that allow both bikes and cars not to get caught in any red lights if they travel at 13 mph. Obviously, good transportation policy is a matter of perspective.

"Any city that has a Costco has to make substantial accommodation for automobiles. It's not realistic for this to be a transit and bike town," Looman told us, calling for the city to cater more to shoppers, families, and others that he says need to drive.

But Metcalf said it's not realistic for San Francisco to continue catering primarily to automobiles in its transportation policy, which was the approach adopted in the bland and environmentally unsustainable suburbs that simply doesn't work in big cities.

"Cities are crowded, diverse, and messy. There is not a great city in the world where it is easy to park," Metcalf said. "What we need to be doing is ramping up our investments in transit, walking, and biking, not ramping it down. We need to be moving toward a city where there is less driving."

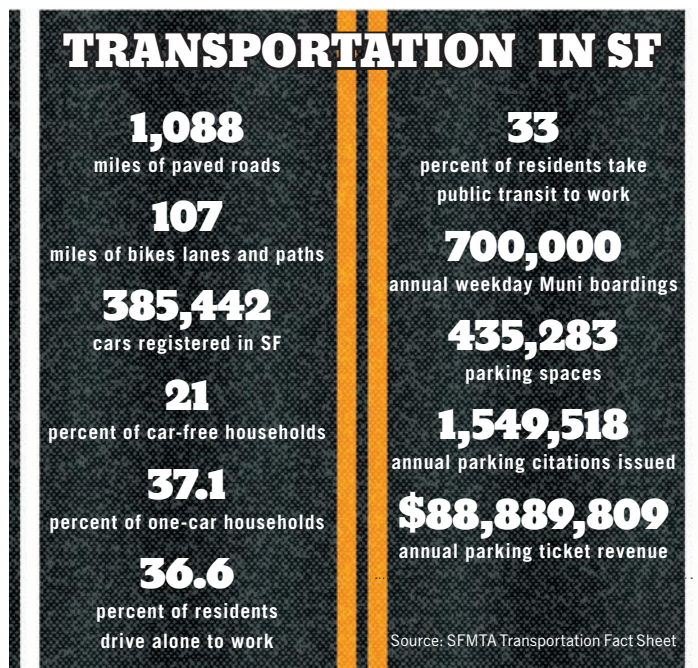
At its core, the initiative calls for a revanchist approach to transportation policy, conjuring up a bygone era of unfettered automobility even as the number of residents and workers using the finite street grid increases substantially.

Asked what he'd like to see in transportation policy for San Francisco, Looman told us, "Let's go back 10 years, before the proliferation of bike lanes and increased parking fees."

"Prioritization of the single modes of transportation isn't a matter of ideology, it's a matter of geometry," counters Radulovich. "We're all better off, including motorists, if we prioritize other modes of transportation and encourage people to get out of their cars."

Yet many San Franciscans resent being told there are limits to how much transportation policy can prioritize free parking and fast-moving streets. Radulovich said that while conservatives are driving this coalition, anger over the city's transportation policies is based more on a sense of entitlement than conservative principles (for example, the SF Park program criticized by the coalition uses market-based pricing to better manage street parking and encourage turnover in high-demand areas).

As Radulovich said, "There are certain people who believe in the welfare state, but only for cars and not for humans." **SFBG**



They seem to be banking on the idea that motorists are a majority of the population and should be able to dictate transportation policy.

"With 79 percent of San Francisco households owning or leasing an automobile and nearly 50 percent of San Franciscans who work outside of their homes driving or carpooling to work, it is time for the Mayor, the Supervisors, and the SFMTA Board to restore a balanced transportation policy for all San Franciscans," the group claims on its petition.

Walk SF has long advocated transportation policies that would better protect pedestrians, focused largely on trying to slow down automobiles and create safer street crossings using curb bulbouts and other tools, all of which proponents of the



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BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

TECH “Die techie scum.” Those words are sprayed ominously on sidewalks throughout San Francisco. They’re plastered on stickers stamped on lampposts. They’re even scrawled in the bathrooms of punk bars, the very establishments now populated by Google-Glass-wearing tech aficionados.

Journalists from San Francisco to New York have opined on the source of the hate: Is it the housing crisis? Tech-fueled gentrification? Rising inequality? Those same journalists later parachute into the tech industry to periodically peer at its soul: Is tech diverse enough? Is it sexist? Is it a true meritocracy?

Those issues are often looked at in a vacuum, but perhaps they shouldn’t be. Perhaps those problems are all interconnected, and solving tech’s diversity problem is also part of solving income inequality in San Francisco, giving longtime San Franciscans a chance to join the industry many now view as composed of outsiders and interlopers.

The average Silicon Valley tech worker makes about \$100,000, according to Dice Holdings Inc., which conducts annual tech salary surveys. Opportunity in the tech sector may bolster San Francisco’s middle-income earners, vanishing like wayward sea lions from the city’s landscape. Statistics from the US Census Bureau show that 66 percent of the city is either very poor or very rich, showing a hollowing out of the middle class.

Some tech CEOs are addressing their employment needs with a foreign workforce. Mark Zuckerberg and a cadre of tech CEOs have lobbied senate and house Republicans to reform immigration in their favor, hoping to lure out-of-country workers to fill tech’s employment vacancies. Politico reported Sean Parker gave upwards of \$500,000 to Republicans in 2014, all for the cause of immigration reform.

Conversely, a movement is already underway to bring San Franciscans into tech’s fold, based on the idea of a win-win scenario: San Francisco’s public school students are overwhelmingly diverse and lower income, while the tech industry is not.

Google, Facebook, LinkedIn, and Yahoo recently released their diversity numbers, showing the companies are mostly white and male. This accusation has long haunted Silicon Valley.

Two years ago, Businessweek her-

THE AGE OF THE BROGRAMMER

Solving tech’s diversity problem may be a key to saving San Francisco



alded the “Rise of the Brogrammer.” The stereotype is as follows: He preens as he programs in his popped collar, his startup funds fuel the city as he hunts “the ladies,” and he is insensitive toward women in the workplace in the most fratboy-like way imaginable.

But while outlier brogrammer douche-bros certainly exist, whose classist opinions ignite widespread ire (think Greg Gopman’s statement comparing homeless people to “hyenas”), the real brogrammer threat is more insidious, more systemic.

“The brogrammer is always someone else,” wrote Kate Loss, a freelance journalist, in a blog post in April. “He is THOSE Facebook guys who yell too loudly at parties and wave bottles in the air, he is not the nice, shy guy who gets paid 30 percent more because of his race, gender and appeal to the boy-genius fetishes of [venture capitalists].”

The overarching point of Loss’ article was this: There is a subtle sexism, and also racism, in the tech sector, which shuts out women and people of color. The looming stereotype of a douchey brogrammer can obscure the smaller, more indirect ways in which minorities and women are shut out of the industry.

Tech’s disturbing (but unsurprising) lack of diversity is being highlighted amid an economic backdrop that has resulted in widespread dis-

placement of San Francisco’s working class and minorities.

Some are seeking to create opportunities for Bay Area communities of color within tech, as a way to even the scales. A swell of new applicants with programming skills — including people of color and women — may soon come knocking. But in the time it will take school-age coders to cycle through the first generation of new computer science classes, Silicon Valley is going to have to take a hard look in the mirror.

Some of the Bay Area’s hate toward tech may be rooted in a perceived lack of access. Longtime residents see a sea of newcomers, often white, often male, who aren’t pulling up a seat for minorities to join the new gold rush.

The age of the brogrammer is now, and it’s as socially progressive as the paleolithic era, meaning: not at all.

FAKE IT TIL YOU MAKE IT

Talk to anyone in the realm of new technology companies and startups, and they’ll surely tell you this: Tech is an inspiring, creative field, where pure skill is the key to unlocking any job you’d like. The dress style is casual (hoodies, of course) and the perks flow like wine (or energy drinks).

When the Guardian visited the CloudCamp social good hackathon

at Impact Hub, we saw video game arcade machines in the ground floor and beer flowing throughout. Another company, Hack Reactor, had desks attached to treadmills and a life coach on hand to mind employee health. These are accoutrements de rigueur, stunningly standard. But tales of true Silicon Valley excess abound: One CEO offers employees free helicopter rides, many offer in-house chefs and extravagant travel.

Skill and ability alone are the keys to unlocking this lifestyle, the tech industry says. Workers’ fervor can take on an almost cult-like zeal.

“I think the sharing economy is addictive,” said Rafael Martinez-Corina, a panelist at the Share2014 sharing economy conference in May, touting tech’s biggest stars like Airbnb, Lyft, and Uber. “Once you get it, you want more and more. You get into car sharing, you want to get into food sharing, time sharing.”

He asked the audience, “Who else is addicted to sharing?”

Almost every hand went in the room shot right up. Cheers immediately followed. Hallelujah!

Mars Jullian, an engineer at AdRoll, told the Guardian that employees of tech companies with name-brand apps tend to exhibit more ego. AdRoll is a big player, but more behind the scenes, she said, giving her perspective on the atti-

tudes of her fellow tech workers.

“Sometimes it seems tech people feel like they own the city,” she said. “I don’t know if that’s the right attitude to have. Sometimes it’s more important to be humble.”

One might forgive the tech workers for their enthusiasm. The industry, after all, has ushered in widespread transformation in business and communications, resulting in dramatic economic shifts. But with such a high concentration of wealth and influence in the Bay Area, the question of who gets to participate is key.

Google’s diversity numbers rocked the world outside Silicon Valley, but surprised few in the Bay Area. The behemoth is 70 percent male and 60 percent white, with Asians making up 30 percent of the company’s ethnic representation.

Soon after Google’s numbers were revealed, Facebook, Yahoo, and LinkedIn followed suit with their own diversity reports. Their numbers differ a bit from Google, showing more Asian employees, and slightly more women. The numbers look worse, however, when only technology jobs are factored in. The tech worker population among these companies is about 15 percent female.

Hadi Partovi, an early Facebook investor, now adviser, and ex-chief of Microsoft’s MSN, told the Guardian that despite the industry’s challenges, tech’s doors are open to people with skills, regardless of background.

“The computer doesn’t know if it’s being programmed by someone rich or poor, black or brown,” he told us in a phone interview. “A lawyer, for instance, is looked at more explicitly. Tech has the opportunity to be more meritocratic.”

But the tech sector’s pious belief that it functions as a world-changing meritocracy ignores a host of factors that serve to hinder inclusion.

Many have touted the education pipeline as the root cause of tech’s lack of diversity. The number of women pursuing science, technology, engineering, and math (STEM) fields is stunningly low, 24 percent, according to the US Department of Commerce. African Americans and Latinos also lag far behind their white and Asian counterparts in completing their computer science degrees, according to studies by the East Bay nonprofit Level Playing Field Institute.

But the pipeline is only one part of the problem. Subtle (and not-so-subtle) misogyny and racism, often labeled micro-aggressions, pervade

CONTINUES ON PAGE 14 >>



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THE AGE OF THE PROGRAMMER

CONT>>

hiring.

Level Playing Field is focused on creating opportunity for people of color and women in STEM fields. In an extensive tech-industry study conducted in 2011, called "Hidden Bias in Information Technology Workplaces," researchers concluded: "Despite widespread underrepresentation of women and people of color within the sector, diversity is not regarded as a priority."

Surveying more than 645 engineers, the study's authors found that white men were the most likely to believe that diversity was not a problem that needed addressing in the tech sector. The study also found that underrepresented people of color (Latinos and African Americans), and women were more likely to encounter exclusionary cliques, unwanted sexual teasing, bullying, and homophobic jokes.

Sometimes, these instances blow up for the world to see.

THE MIRROR-TOCRACY

The workday text messages between Tinder's co-founder Justin Marteen and former VP Whitney Wolfe went public after Wolfe sued Tinder, revealing the ugly waters women must sometimes navigate in tech. Marteen was allegedly harassing Wolfe over her new love interest, and Wolfe asked him to stop.

"Stop justin [sic]. Were at work," Wolfe asked of Marteen, to which he replied, "Ur heartless... go talk to ur 26 year old fucking accomplished nobody. I'll shit on him in life."

He should have ended there. But he continued his rage at his ex-girlfriend.

"Hagsgagahaha so pathetic I even imagined a life w u. I actually thought u would be a good mother and wife. I have horrible judgement. He can enjoy my left overs," he allegedly wrote. "You're effecting my work environment," she replied, "and this is very out of control. Please don't do this during work hours."

Besides revealing an awful command of rudimentary spelling, the squabble showed the very real harassment women in tech are exposed to every day. When Wolfe went to Tinder CEO Sean Rad for help, she found herself out of a job.

Tinder is not an outlier, according to studies by Level Playing Field. Nor is it the only company to see its harassment problems go public. Earlier this year, GitHub's CEO Tom Preston-Werner resigned after a for-

mer employee, Julie Ann Horvath, alleged she was harassed by him, his wife, and engineers.

While Github denied the allegations, Horvath was defiant: "A company can never own you. They can't tell you who to fuck and who not to fuck. And they can't take away your voice."

But for every example of outright sexism or racism, there are multitudes of more subtle biases in the workplace. Level Playing Field's studies found these biases are pervasive. They start as early as the hiring.

Carlos Bueno is a former Facebook engineer, now tinkering behind the scenes at mySQL, a database company. He is of mixed ethnicity, Irish and Mexican, among others. "My father called us 'Leprechan-os,'" he told us.

Bueno trained interviewers at Facebook, and like many there, he also conducted interviews. He said Facebook's interview process was probably one of the best in the industry for screening out biases of the interviewer, but other companies were not as aware of bias as a problem.

"Every startup wants to be a big dog," he said, describing the process. "But the point of a startup is to grow very large, very quickly. They don't have time to learn. Some people take rules of thumb or investor advice and run with it."

Paypal co-founder Max Levchin is looked to as a thought leader in the startup world. He touts the idea that diversity of perspective in a startup's early phases can actually hurt its chances of success, hindering its speed in "endless debates."

Paypal co-founder Peter Thiel once famously put it this way: "Don't fuck up the culture."

Bueno pointed to a startup, 42Floors, a real estate index, as an example of a company adopting Levchin's philosophy. It looks for potential hires who are a "cultural fit," i.e., making sure the candidate and employer think alike.

One 42Floors' interviewer explained this on the company blog: "I asked her how she was doing in the interview process and she said, 'I'm actually still trying to get an interview. Well, I grabbed coffee with the founder, and I had dinner with the team last night, and then we went to a bar together.' I chuck-

led. She was clearly confused with the whole matter. I told her, 'Look, you just made it to the third round.'"

So the interview process for tech may involve coffee dates or "beer

over burgers, but he put it best in his blog.

"You are expected to conform to the rules of The Culture before you are allowed to demonstrate your actual worth," he wrote. "What wearing a suit really indicates is — I am not making this up — non-conformity, one of the gravest of sins. For extra excitement, the rules are unwritten and ever-changing, and you will never be told how you screwed up."

Founders back up their faulty hiring practices with faulty logic. "It's so hard to get in, if you get in you must be good," Bueno said. "But those two statements don't support each other."

Some students of color training to code have already caught a glimpse of how the mirror-tocracy functions.

OPENING THE DOOR

Eight years ago, Kimberly Bryant moved to San Francisco to work in biotech. She moved to the city because she believed it to be more racially and economically diverse. She worked adjacent to Bayview Hunters Point, and has since revised her view of the city as a welcoming multicultural environment.

Instead, she found a city with an African American population dwindling below 6 percent in a city of over 800,000, and a gutted middle class. Latinos are moving out in greater numbers too. Over the last decade, 1,400 Latinos left the Mission District, according to a recent report on displacement by Causa Justa / Just Cause. In the same time, 2,900 white residents flooded in.

The displacement data reveals a significant parallel: The diverse ethnic groups Silicon Valley lacks in its employed ranks are the very same ethnic groups being priced out of San Francisco.

Seeking to mitigate the ethnic and gender disparity in tech, Bryant formed Black Girls Code, a student mentor and workshop program. It first opened up shop in the Bayview, but has since moved on.

"I really saw and experienced the true diversity of the community in Oakland," Bryant told the Guardian, of the nonprofit's new home. "It's just an amazingly incredibly diverse community in terms of race and economy. What San Francisco used to be," she added, "but is no longer."

Black Girls Code teaches K-12 students rudimentary coding skills, providing instruction in Ruby and Python. Although companies like Google and others have opened their doors with welcoming arms, she said, convincing her students that the tech world is ready for them has been challenging.

When she brought her young students to an industry event, TechCrunch Disrupt, she dodged a minefield of fratboy-like behavior that made her students feel unwelcome, she said. This is the same event that heralded a prank app called "titstare," which invited users (presumably male) to upload photos of themselves staring at women's breasts.

The app was displayed on a stage before some of the most influential players in the tech industry, but Bryant's students were in the audience too.

"They were shocked, like everyone there. It was disconcerting for the parents and the girls," she said. Though she's careful not to overplay the damage done (the girls "laughed awkwardly," she said), the takeaway of the conference was that women and girls were not the intended participants. "It's like a frathouse. I thought, 'oh my god, this is like college all over again. This sucks.'"

Latino students at the Mission Economic Development Agency face similar barriers.

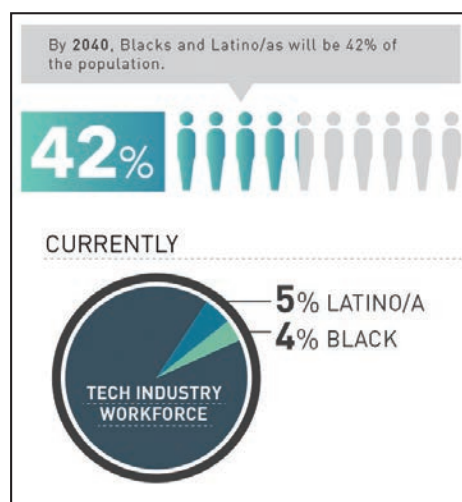
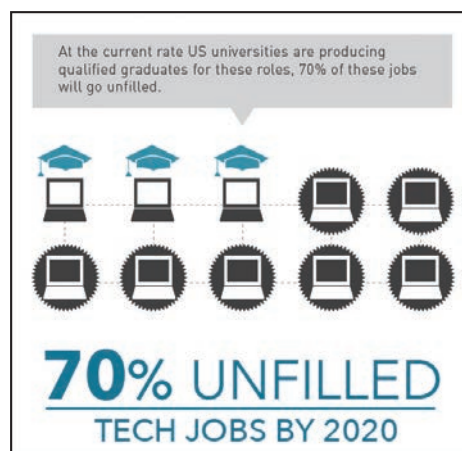
At Mission and 19th streets sits MEDA, a nonprofit that has long worked to help Mission residents gain a foothold in San Francisco workplaces. This begins even in the lobby, where a small kitchenette in the corner plays host to a chef who mixes up a mean ceviche, with spices admittedly leaving this reporter in tears. He aspires to open his own restaurant, and MEDA is helping him get there.

The upstairs houses a group of students called the Mission Techies. They seek support in their aspirations to enter the tech industry, but for them the dream may be further off than the chef's.

Gabriel Medina, policy manager at MEDA, doesn't mince words. These are the "challenge" kids, he said, but they've done him and program manager Leo Sosa proud.

Sosa described a visit from Google engineers who taught his students rudimentary coding skills. One student, Jamar, was so engrossed in programming that one engineer asked: "Is he okay?!"

"Jamar is on the coding program, [and he's] on fire," Sosa told the Guardian, while sitting in a



with the guys," and the onus is on the interviewee to figure all of this out. Similar blog posts from 42Floors go on to call out interviewees who wear suits, or act too stodgy for their liking.

Bueno refers to these hiring trends collectively as the "mirror-tocracy," where startup founders hire people they like, people who remind them of themselves.

We spoke to Bueno extensively

MEDA office.

But students like Jamar, an African American San Franciscan, face an uphill battle before they ever get to the step of applying for a job like one at Google.

After visiting some tech offices, the students felt less sure of themselves.

"They were like 'I don't see no black guys, I don't see no Latinos. Leo, do you really think I can get a job here?'" Sosa told us. For them, the mirror-tocracy did not reflect an image they recognized.

By many measures, MEDA's Mission Techies program is a success, taking kids of modest means and equipping them with digital skills that can aid their employment prospects. Mission Techies, Black Girls Code, and other programs such as Hack Reactor and Mission Bit all nip at the heels of the education pipeline leading to tech industry employment. They also share a common focus: They're educating largely minority populations, often low-income, and located in the Bay Area.

The solution to tech's diversity problem and to San Francisco's displacement may spring from the same well: educate the people who live here to work in the local industry. But in order to do that effectively, afterschool and summer programs alone won't do the trick.

The schools themselves need disruption.

WORKING TOGETHER

In the midst of the tech hub, the San Francisco Unified School District finds itself surrounded by tech allies. Still, change comes slowly.

Only five of SFUSD's 17 high schools have computer science courses. Ben Chun, an MIT graduate and former computer science teacher at Galileo High School, told us the outlook is bleak without digital training in schools. Though kids sometimes teach themselves programming at home, most low-income students don't have that opportunity.

"It's a privilege thing," he told us. If you have access to computers at home, you're more likely to tinker and teach yourself. Those kids are more likely to be the Bill Gates of the future, he said, the self-starters and early computer prodigies.

"If you don't have those things in place," he said, "there's a zero chance it will be you."

When he first got to Galileo, his computer teacher predecessor taught word processing. But a lot has changed since 2006.

Partovi took his successes at

Facebook and Microsoft and parlayed his money into a nonprofit called Code.org. The organization created its own coding classes for kids as young as 6, and compelled 30 school districts nationwide to create computer science courses based on its work.

Now it has its sights set on SFUSD, potentially solving tech and the school's problems at once.

"It would for sure level that diversity gap," Partovi told the Guardian. "All of the data released from Google, Yahoo, and others show a male-dominated industry. The pipeline of educated kids is actually much more diverse."

Salesforce.com, whose CEO Marc Benioff is a San Francisco native, is also working with the school district on a tech solution, donating \$2.5 million to spur that change.

But integrating tech in the district is slow, and likely years away. The district needs state standards to require computer science, something SFUSD Superintendent Richard Carranza has already lobbied Gov. Jerry Brown to change.

"The demand [for computer science classes] is coming from everywhere," Carranza told us, including parents, students, the tech industry, and city leaders.

"What makes it a game changer is the partnership with our tech partners," he said. "It gives our students the opportunity to interact elbow to elbow with people doing computer science out in the real world."

But the tech workers those students are interacting with, though well meaning, remain the domain of the programmers. Will they hire SFUSD graduates with computer science skills when and if they're ready? Will they be the right "culture fit?"

"There's definitely a libertarian thread, a free market, red-toothed nature of things [in tech]," Bueno told us. "Talking to people in unguarded moments, that definitely leaks out. You're not going to convince anyone by singing kumbaya and holding hands."

But logical tech workers need look no further than the current numbers facing Silicon Valley to see the need to reach beyond their in-groups: 1.2 million new tech jobs will be created by 2020, studies from the US Department of Labor show. At the same time, 40 percent of the United States will be Latino and black by 2040.

When the minority is the majority, the programmers may become a dying species. **SFBG**

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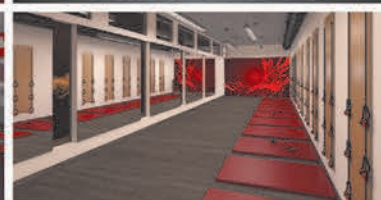
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PROPERTY OWNERS SLAM ANTI- SPECULATION TAX

Opponents of the anti-speculator tax that will appear on the November ballot blasted the proposal in a City Hall hearing on July 10 — pledging to defeat the measure in court even if voters approve it — but they were overwhelmed by a strong turnout from supporters who said real estate speculation drives up the cost of housing without adding any value.

“We can sue you in court on the many of the unconstitutional aspects of this and we will do that,” Janan New, director of the San Francisco Apartment Association, said of the measure that would charge a 24 percent tax on properties flipped within a year of purchase down to a 14 percent tax if flipped within five years (see “Taxing speculators,” July 8).

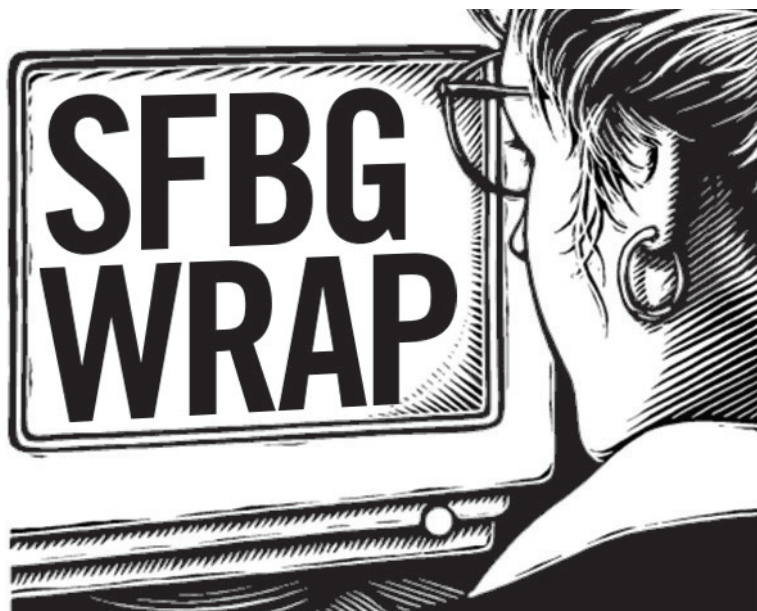
New and other allies — including San Francisco Association of Realtors, Small Property Owners of San Francisco, and Sup. Katy Tang — claimed that the measure is illegally retroactive because it affects those who recently bought property and that it doesn’t account for people who need to sell their properties because of job loss or other life changes.

But Sup. David Campos — who placed the measure on the ballot along with Sups. Eric Mar, Jane Kim, and John Avalos — refuted allegations that the measure isn’t legally sound and carefully questioned City Attorney’s Office staff to clarify the laws that allow for the measure.

“I know there’s a lot of ulterior motives here because we do know this is going to be challenged in court, so I want to be very clear,” Campos said in response to a line of questioning from Tang, who continued to maintain, “So it’s retroactive in a sense” after being told by the deputy city attorney that it wasn’t retroactive because the tax only applies to future property sales.

The anti-speculation tax was first introduced by then-Sup. Harvey Milk shortly before his assassination in 1978 (Dianne Feinstein killed the measure after becoming acting mayor), and it was revived this year during a series of tenant conventions and sponsored by Mar.

“What we’re proposing is very reasonable to deal with the affordable housing crisis,” Mar said at the hearing, noting that it exempts single-family homes, projects larger than 29 units, and sales triggered by the death of the property owner. “It’s been crafted with enough



exemptions to protect the small guy and really go after the profiteers.” (Steven T. Jones)

FACEBOOK MESSES WITH OUR EMOTIONS

The Facebook data scientist who served as lead author in a controversial study that set out to manipulate the emotional states of 689,003 Facebook users, sparking outrage and a federal complaint last week, lists his current city as San Francisco on his Facebook page. He also calls himself “Danger Muffin.”

Adam D.I. Kramer, who works for Facebook’s core data science team, conducted the research in partnership with two co-authors he publicly described as friends — Jeffrey Hancock, a communication and information science professor at Cornell University, and Jamie Guillory, a post-doctoral scholar previously at Cornell and now affiliated with the University of California San Francisco.

The trio’s research, conducted for one week in January 2012, sought to determine whether Facebook users would be emotionally impacted by exposure to positive or negative content on their news feeds. They published their findings, edited by a psychology researcher from Princeton University, in the journal *Proceedings of the National Academy of Sciences*, with the title: “Experimental Evidence of Massive-Scale Emotional Contagion Through Social Networks.”

“Emotional states can be transferred to others via emotional contagion,” the study notes, “leading people to experience the same emotions without their awareness.” A press

release issued by Cornell in mid-June hailed the experiment as “the first to suggest that emotions expressed via online social networks influence the moods of others.”

People exposed to more negative content “used more negative words in their status updates,” Hancock explained in the Cornell press statement, while “significantly more positive words were used” by users who saw an increase in positive content.

In this 2011 video on internal experimentation using Facebook data, Kramer gives an in-depth presentation on how users’ total word sets — everything they’ve ever posted on Facebook — can be digitally analyzed with the use of a matrix that can ultimately show “how users differ from each other.”

The emotional contagion study has prompted a major backlash, prompting the Electronic Privacy Information Center to file a formal complaint with the Federal Trade Commission, accusing Facebook of engaging in deceptive trade practices. As EPIC put it, “the company purposefully messed with people’s minds.” (Rebecca Bowe)

TREASURE ISLAND PROJECT CLEARED

Construction on the first 1,000 of up to 8,000 new homes planned for Treasure Island could begin as soon as next year after the State Appeals Court last week rejected a challenge of the project’s environmental impact report by Citizens for a Sustainable Treasure Island, a grassroots group led by former supervisor Aaron Peskin.

The group challenged the project’s unanimous 2006 approval by the Board of Supervisors after its

terms were modified the next year by the developers, Wilson Meany and Lennar Urban, to increase the number of homes and decrease their affordability. The project Peskin helped approve was 6,000 homes, 30 percent of them affordable, but now it’s up to 8,000 homes, 25 percent affordable.

More recently, stories by the Center for Investigative Reporting/Bay Citizen, San Francisco Chronicle, and others have also found evidence of lingering radiological contamination on the island from its days as a US Navy base, something that Peskin told us should raise concerns about the project.

“Obviously, we are disappointed in the court ruling and are very concerned it ignores the now widely reported news that Treasure Island is much more contaminated, by radiologically contamination, than we knew,” Peskin told us. As for whether his group intends to appeal the case to the California Supreme Court, he said, “We are assessing our options.”

Wilson Meany principle Chris Meany didn’t return Guardian calls for comment, but in a press release, he said, “After several years of unnecessary and costly litigation, we can finally begin building more homes for people who want to live in San Francisco.”

In addition to the homes, the project includes up to 500 hotel rooms, 450,000 square feet of retail space, 100,000 square feet of office space, and 300 acres of open space. To compensate for projections that rising seas caused by global warming would inundate the artificial island by the end of the century, its height will be raised substantially, with the EIR noting there will be about 100,000 trucks of landfill coming over the Bay Bridge during construction.

Traffic generated by the project has been a major concern of transportation officials from the beginning. San Francisco Transportation Authority Executive Director Tilly Chang said the challenge was, “How do you keep the Bay Bridge flowing and not muck up traffic?”

The plan calls for expanded bus and shuttle service to Treasure Island, new ferry service from the Ferry Building, and both expensive parking on the island for non-residents and a toll for driving onto the island, most likely set at \$5, Chang said. The ferry service is set to launch around when the first phase of housing construction is complete, probably in 2018. (Steven T. Jones)

SENIORS FACE EVICTION

A group of senior citizens, mostly in their 80s and 90s, faces eviction from the University Mound Ladies Home, a San Francisco elder care facility serving residents of modest means that has been in operation for 130 years.

The University Mound Board of Trustees has said the nonprofit organization that runs the home is too far in debt to keep the doors open.

Nevertheless, interim director Bill Brinkman and members of the Board of Trustees have rejected the city’s offer of temporary financial assistance. University Mound has entered into an agreement to sell the facility to Alta Vista School for \$5.4 million as a way to pay off its debts, making it clear at a public hearing that it would not reconsider this plan despite the city’s attempts to intervene on behalf of the impacted residents. (Rebecca Bowe)



THURSDAY 17

COMEDY AND MUSIC FUNDRAISER FOR DAVID CAMPOS

El Rio, 3158 Mission, SF. davidcampossf.com/elrio, 7-9pm, \$7 minimum donation requested. This is a fundraising event for California Assembly candidate David Campos, featuring comedians Yayne Abeba, Frankie Quinones, Steve Lee, and Lisa Geduldig; and music by Candace Roberts (and Larisa Migachyov); and Dr. Loco y Sus Cuates (featuring The Pena Goveas, Tomas Montoya and Francisco Herrera). El Rio will match and donate \$7 for the first 75 tickets.

LABORFEST: FILMWORKS UNITED INTERNATIONAL WORKING CLASS FILM FESTIVAL

518 Valencia, SF. laborfest.net, 7-9pm, free. LaborFest was established to institutionalize the history and culture of working people in an annual cultural, film and arts festival. This screening will feature four short films. *The Plundering*, by Oliver Ressler, documents extreme privatization during the transformation of the former Soviet republic Georgia towards independence and capitalism. *Made In The USA, Tom Hudak's Plan to Cut Your Wages*, by Bill Gillespie, exposes the ideology of “open shop” states that seek to prevent unionization. *Judith: Portrait of a Street Vendor*, by Zahidi Pirana, tells the story of one of the thousands of immigrant workers in major U.S. cities who make their living as street vendors. *High Power*, by Pradeep Indulkar, offers a glimpse into the lives of workers at India’s Tarapur nuclear power plant, built 50 years ago in a poor rural community.

FRIDAY 18




FOURTH ANNUAL SAN FRANCISCO LIVING WAGE AWARDS DINNER

SEIU 1021 Hall, 350 Rhode Island, SF. living-wage-sf.org, 6:30pm, \$35 in advance; \$50 at the door. In addition to dinner and cultural performances, this event will honor activist and San Francisco Labor Council board member Maria Guillen as Labor Woman of the Year, and Allan Fisher, activist with AFT Local 2121 and delegate to the San Francisco Labor Council, as Labor Man of the Year.

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FOOD + DRINK



**THE VERY FOXY ESCARGOTS
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PHOTO BY TABLEHOPPER.COM

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Monsieur Benjamin brings late-night bistro action to Hayes Valley, plus the latest Jewish deli opens.

CHOW NOW

One of the more exciting places to hit the scene in a summer full of tons of new openings is **Monsieur Benjamin** (451 Gough, SF. www.monsieurbenjamin.com), a project from Corey Lee (Benu), with chef Jason Berthold (previously RN74, and French Laundry and Per Se, where he worked with Lee) and Thomas Palauqui.

Lee has wanted to open a late-night bistro in San Francisco for some time, something he thought was missing from our local scene. He's right. So now we have a hot spot open until 1am nightly in Hayes Valley, serving a modernized and technique-driven take on classic French dishes like escargots and sweetbreads Grenobloise, plus steak frites, roast chicken, and blanquette de veau. The list of entrées is significant, with 13 in all.

You can come by for a cocktail and oysters at the intimate marble bar before the opera, or find a spot at a communal table for small plates and appetizers to pair with wines from smaller family-owned producers from France after the symphony (or when you get out of work). You'll definitely be entertained with peeks into the gleaming open kitchen — the joint is staffed up. The vibe is lively, and the room is chic yet understated, kind of like

Oui, oui

Isabelle Huppert. Coming soon: weekend brunch and a prix-fixe theater menu. Hours are nightly 5pm–1am for now.

BALLIN' ON A BUDGET

The original location of Loló in the Mission has been tweaked by the owners and reopened as **Loló Cevicheria** (3230 22nd St, SF. www.lolosf.com/lolo-cevicheria), serving a casual and affordable menu of ceviches — five in all — and some Loló classics, like the taco tropical and tuna tacon. It's a fun place to hang out for an impromptu meal, and there will be plenty of beverages to get you feeling good, from a couple different sangrias to agave wine margarita slushies (which include one made with tamarind).

If you're over waiting for a table at the recently opened Loló on Valencia — that place is caliente! — or if you're a larger party than that funky little spot can handle, this one's for you. Designer and business partner Lorena Zertuche has updated the space, featuring lots of tropical birds (caw caw!) and

of course a riot of bright colors. The grand opening is Wed/16; hours are Mon–Thu 6pm–10pm, Fri–Sat 6pm–12am, closed Sun.

While fans of the hefty hoagies from 1058 Hoagie in SoMa will be sorry to hear that joint is closed, here's your silver lining: Owner Adam Mesnick has turned the space into **Rye Project** (180 Seventh St, SF www.ryeproject.com), his take on a Jewish-style deli. He's calling it "Newish Deli." This is the place for overstuffed corned beef and pastrami sandwiches on rye bread from a special source in Detroit (\$14). Other choices: roast beef, tuna salad, kosher or hard-beef salami, and turkey. You want double meat/double bread? Go for it for \$6 extra.

Also coming in from back East: par-baked bagels from New York that are finished here (top those bad boys with lox, smoked trout, or Mesnick's smoked whitefish salad). A whole other category to explore is his creative salads, including the Rye House (\$13), with romaine, corned beef, Muenster cheese, hard-boiled egg, cucumber, cherry tomato, and chickpeas. Bonus: All salads come with a bagel, because hey, more is more. Additional options are soup of the day (expect some matzoh ball soup in rotation), chopped liver, mac and potato salad, and other classic deli faves. Eat, eat! Open Mon–Fri 11am–4pm.

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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I want to believe

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER I don't know, man. Would I believe what, that cocktails exist? Yes absolutely, I have four in my belly right now. Is this an *X-Files* themed bar? I hope so! Why is the grammar so totally screwed up in the name of this bar? What is the goddamn question anyways?

These are all things I was thinking as Ashley and I walked into **Would You Believe? Cocktails** (4652 Geary Blvd., SF. 415-752-7444). We'd wandered down from Trad'r Sam on our little weeknight adventure in the Richmond and here we were. Walking in, I surveyed the scene: Sitting around the bar was a crowd of Asian folks of various ages. Some were drinking and talking, others flirting with each other, while still others were at the short end of the bar slamming down dice. One woman kept squealing very loudly every time the dice went down. I don't think she quite understood the game.

"I know what the question is," I told Ashley. "It's 'Would You Believe how cheap the drinks are here?'" Well drinks were \$4, a shot and a beer combo was \$5, and Hennessey was also \$5. I don't drink Henny, but I spend enough time in bars to know that's insanely cheap.

"Hey, wanna have an orgy?" Ashley smiled as she asked me. I'd been trying to get her to warm up to the idea of a threesome for a while, so I was surprised that, of all places, Would You Believe? was what finally got her in the mood. Then I looked where she was pointing and saw that I'd been had. An "Orgy" was just the name of one of the spot's signature cocktails. Other

drinks had names like "Wet Pussy" and "One Night Stand." I wouldn't have been surprised if there was a drink called a "Long Slow Fisting Against a Wall."

I stuck with my usual vodka soda, and we picked a place on a banquette to soak in the atmosphere. In this case the "atmosphere" was fake flowers, lots of mirrors, low lighting accented with some blues and purples, and songs by 2 Chainz. I fucking hate 2 Chainz.

My favorite part of Would You Believe was the sign outside that said "Forecast for Tonight: Alcohol. Low Standards and Bad Decisions." I'm always a sucker for clever sidewalk signs. I was telling Ashley this when a group of five guys rolled in, none of which could've have been more than 22 years old. Considering they were all so clean cut and of pretty much every ethnicity but Asian, I said, "Those guys have to be hostel kids. There's no way they are local." I strained to hear what their accents were but dice kept banging on the bar and the damn woman kept squealing about it. Nobody likes dice that much. The whole scene was pretty weird.

The new boys flirted with the pretty bartenders and then played some pool, and Ashley and I lost interest in figuring out what their accents were. The night was misty and cold and the thought of my warm bed was enough to draw us out of there and send us on our way. But we still never got the answer to the question "Would You Believe?"

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online she-nanigans at www.brokeassstuart.com

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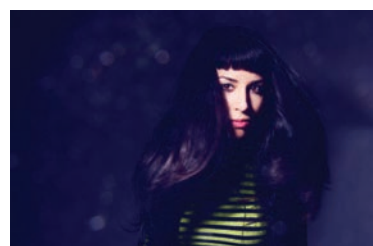




WEDNESDAY/16

JESSICA HERNANDEZ

Since Jessica Hernandez & The Deltas recorded a full set of tunes for an album two years ago, long stints of touring, writing, and other facets of life delayed their complete release. An excellent EP, *Demons*, came out



last year, and gave fans a taste of what is to come when their new full-length album *Secret Evil* (Instant Records) is finally released next month. The Detroit-born band plays a tasty blend of blues, jazz, soul, rock, and more retro-roots goodness, all building a perfect foundation for Hernandez's gorgeous and powerful vocals. (Sean McCourt)
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THURSDAY/17

SUMMER SLAUGHTER

While there are plenty of outdoor music festivals and tours crisscrossing the country this summer, metal fans with an aversion to the sun can rejoice that there is one such touring package that hits indoor venues — so you don't have to worry about a searing sunburn on top of your ringing ears. The promoters of Summer Slaughter 2014 are billing it as the "Most Extreme Tour of the Year," and it may well be, with death metal legends Morbid Angel headlining the daylong session of debauchery. Joining them will be Dying Fetus, The Faceless, Thy Art Is Murder, Goatwhore, Origin, Decrepit Birth, Within The Ruins, Fallujah,



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SAN FRANCISCO SYMPHONY: PIXAR IN CONCERT

While the films of Pixar Animation Studios may have revolutionized the way movies and cartoons are made with their innovative use of computer animation and their resulting reputation for gorgeous visuals,



music also plays an important part in the company's artistic arsenal. Pixar director Lee Unkrich, CCO John Lasseter, and writer-director Brad Bird will act as hosts this weekend as the San Francisco Symphony performs parts of the scores from fan favorite films live, including the *Toy Story* trilogy, *Finding Nemo*, *Ratatouille*, *A Bug's Life*, *Wall-E*, *Cars*,

Up, *The Incredibles*, *Monsters, Inc.*, *Brave*, and *Monsters University*. (Sean McCourt)
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www.sfsymphony.org

DARK ENTRIES FIFTH ANNIVERSARY

Labels like Josh Cheon's Dark Entries exist to remind us that no matter how much (or how little) good music might be coming out presently, there are always gonna be underappreciated gems from the past to discover. With this digger's mentality and assistance from prolific mastering master George Horn, the San Francisco label has been attentively rereleasing '80s dance obscurities.



Hi-NRG, Italo disco, minimal, post-punk, etc: If it's avant, analog, and (obvs) dark, it's perfect. Starting off on a anniversary tour, Cheon will be joined by some of the label's contemporary artists including REDREDRED (Michael Wood) and Bézier (the live synth project from Cheon's Honey Soundsystem collective-mate, Robert Yang.) (Ryan Prendiville)
With Max+Mara
July 17, 9pm-2am, \$8
The Eagle
398 12th St, SF
www.sf-eagle.com
July 19 +Flora Palmer
9pm, \$7
Terminal
3957 San Leandro St, Oakl.

FRIDAY/18

BRAINWASH DRIVE-IN/BIKE-IN/WALK-IN MOVIE FESTIVAL

The name says it all: Pretty much any mode of transport — even, probably, roller-skating or Segway-ing, though maybe leave your team of draft horses back on the farm — is acceptable conveyance to the Brainwash Drive-In/Bike-In/Walk-In Movie Festival. Once you arrive, settle in (BYO lawn chair or blanket) for an old-school drive-in experi-

ence, with films projected on a big screen and sound provided by FM radio as well as amplified speakers. What's not old-school is the programming: genre-spanning shorts and the occasional feature (this year: a Bollywood pick!), mostly of the "underground" variety, which means you might not catch 'em anywhere else. (Eddy)
Fri/18-Sat/19 and July 25-26, \$12
NIMBY
8410 Amelia, Oakl.
www.brainwashm.com

ERK THA JERK WITH KEV CHOICE

June was a busy month for Erk tha Jerk, the Richmond rapper and producer known for his clever wordplay and catchy, often intensely sexual hooks. On the 12th, he dropped a new video produced by frequent collaborator Fly Commons called *Blast Somebody*. A smooth beat finds Jerk getting existential about his stresses while a near-nude woman gyrates on his bed. The video premiere was bolstered by the announcement that the duo's upcoming EP, *Food and Vegetables* comes out on July 15 — the gig doubles as a release party. Fellow East Bay MC Kev Choice opens for Erk. Where Erk often embraces an id-driven and autobiographical style, Kev is far subtler and more socially conscious. A prodigious pianist and bandleader, he will have a set that should provide a soulful introduction to Erk's intensity and bombast. When two of the most idiosyncratic and up-and-coming Bay Area rappers come together, sparks will inevitably fly. (Kurlander)
8pm, \$15
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

SAN FRANCISCO FROZEN FILM FESTIVAL

Foggy days, windy nights — yep, it's summer in San Francisco. No need to the seek air-conditioned comfort of a movie theater in this town, unless the films on offer are as tempting as this year's San Francisco Frozen Film Festival lineup. The two-day fest offers a stack of shorts by indie, international, and youth filmmakers, grouped into thematic programs: dramatic shorts, animated shorts, LGBT shorts, experimental shorts

(including at least one music video), documentary shorts, and the sub-category of short environmental docs, spanning locations as close as Mt. Tam and as far as Antarctica. Brrrr-illiant! (Cheryl Eddy)

Through Sat/19, \$12 (fest pass, \$20)
Roxie Theater
3117 16th St, SF
www.frozenfilmfestival.com

SATURDAY/19

SARA LAUTMAN AT THE CARTOON ART MUSEUM

Macrogroan, Sara Lautman's ongoing booklet series and accompanying blog, is remarkably diverse. Lautman, July's cartoonist-in-residence at the Cartoon Art Museum, deconstructs tiring pop culture trends (one illustration includes a speech bubble by a young woman sitting at a desk with a computer: "If you heard Matthew Sweet in some bar he'd fit right in but you'd be like Holy Fuck!") Near the bottom right corner of the same illustration: "Gross. I sound like Marc Maron.") and larger societal issues ("Clothes People We Are Afraid of Becoming" is made up of four sketches of archetypes Lautman fears, with corresponding labels that describe their respective outfits). Her self-referentiality and distinctive, often experimental drawing methods — she has created entire comic books using a crude drawing program on a flip phone — has earned her spots in publications as varied as Bitch Magazine and The Hairpin. Lautman will present her work and discuss her process with visitors to the museum. She sums up her vision of the experience on her site: "Come see me yammer for a while, then hang out." (Kurlander)



SAN FRANCISCO FROZEN FILM FESTIVAL FRIDAY/18



1pm, free
Cartoon Art Museum
655 Mission, SF
(415) 227-8666
www.cartoonart.org

JIMMY CLIFF

Bob Marley may adorn more stoner dens with his smiling face, but the credit for bringing reggae to a worldwide audience goes first and foremost to Jimmy Cliff. As the star and main soundtrack composer of the 1972 Jamaican film *The Harder They Come*, Cliff brought the once-obscure Caribbean pop style to national attention



and broke open the door for the genre's success in the 1970s. But he couldn't have done it without a set of killer songs — the film's title track included — and a voice that puts nearly every stateside

soul singer to shame. At 66, he's still a respected live performer, appearing frequently at festivals — as well as at the Fillmore, where he'll play on the 19th. (Bromfield)

9pm, \$39.50
The Fillmore
1805 Geary, San Francisco
(415) 346-6000
www.thefillmore.com

SUNDAY/20

THE HOLE

Sometimes landlords just refuse to openly admit that they're renting you a dilapidated apartment. On the surface, the similarities between modern life and the 1998 Taiwanese film *The Hole* end there — unless you think our tenacity for lining up in the rain for day-old bagels imported from New York is a sign we'd prosper in a post-apocalyptic world. The screening is the first in this summer's Yerba Buena Center for the Arts series composed of obscure movies selected by local



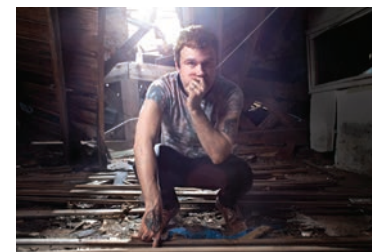
cinema aficionados. There's just something about the renter's dilemma (a modern twist on the prisoner's dilemma) and a fondness for hoarding toilet paper that resonates with viewers. (Amy Char)

2pm, \$8-\$10
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

TUESDAY/22

SAY ANYTHING

Like many pop-punk bands, Say Anything caught its big break with a completely ridiculous, comically sexual earworm. "Wow, I Can Get Sexual Too," a song about phone sex that includes zombie references and the word "interweb," is still the band's most popular track and a mainstay in teenage bedrooms, but Say Anything's catalog is anything but shallow and kitschy. Through a decade and a half of mental



health issues, drug habits, and music crit's endless ridicule of pop-punk, Max Bemis and company have continued to turn out catchy and lyrically sharp and funny records. It is perhaps their distinctly un-hip and unapologetically self-aware musical style (they released a record called *In Defense of the Genre*) that makes the band most earnest and entirely loveable. (Haley Zaremba)

With The Front Bottoms, The So So Glos, You Blew It!

7pm, \$23
The Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

WHITE LUNG

Who said music writers can't make music? When Mish Way isn't busy freelancing as one of America's most passionate and hilarious music writers, she's rocking harder than any other architecture-dancer since Patti Smith as the leader of punk outfit White Lung. After making a splash in Vancouver's punk scene with its debut *It's The Evil*, the band found its profile substantially increased when Rolling Stone included sophomore effort *Sorry* in its top 10 albums of the year — no small feat for a punk album, least of all one that barely runs 20 minutes. They've added Wax Idols member and Bay Area native Hether Fortune on bass for album No. 3, *Deep Fantasy*, whose hearty reception should secure the band's footing in both the critical and the die-hard punk worlds. (Bromfield)

7pm, \$12
The Rickshaw Stop
155 Fell, San Francisco
(415) 861-2011

www.rickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FERNANDA D'AGOSTINO'S 'POOL,' PHOTO BY BRIAN FOULKES (L) AND EDWARD SHOCKER AT SOUNDWAVE'S OPENING PARTY JULY 10, PHOTO COURTESY OF SOUNDWAVE. FOR A COMPLETE SCHEDULE VISIT WWW.SOUNDWAVESF.COM



Treading Water

In the midst of a severe drought, this art and music biennial encourages reflection on our most precious natural resource

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL In a parable that opens one of the best-known speeches by the late great David Foster Wallace, two young fish are swimming along when an older fish passes them. "Morning boys," says the (sentient, verbal) fish. "How's the water?" And the two young fish swim on for a while, until one of them looks over at the other and says "What the hell is water?"

Living in the Bay Area, especially, water is a constant: Our travel routes often entail tunneling under or gliding over the Bay; white sheets of fog roll out in a damp coat over city daily, even in June; the Pacific, with its cold, gray version of the beach imagery most Midwesterners probably think of as "Californian," provides our most obvious grounding point — I can't unlearn directions based on the way I learned them growing up here. "Well, the ocean's that way, so that's west." This was problematic when I lived in New York.

The ubiquity of water in our lives — and the corresponding ease with which we take it for granted, until, you know, we're in a major drought that severely threatens California's agricultural and therefore economic well-being — is part of what made H₂O such a natural theme for this year's Soundwave Biennial, a fes-

tival of music, science, visual and performance art thrown by the arts nonprofit Mediate every other year. Throughout July, August, and September, in museums and music venues throughout the Bay Area, on beaches, in bunkers and even aboard a boat or two, more than 100 different artists across all different media will explore water and its relationship to sound.

"We're the city by the bay; water's all around us, literally, but we don't really talk about it, or what that means to us," says Alan So, the festival's executive and artistic director. "We'll talk about drought or climate change, but it can be myopic — water makes up 70 percent of our world, and there are so many kinds of life we don't get to see; there's still so much that's mysterious about it."

After kicking off the evening of July 10 with a party at the California Academy of Sciences' Nightlife featuring special interactive water life exhibits and live music from Rogue Wave (get it?) and Kasey Johansing, the festival continues with a somewhat overwhelming menu of happenings.

On July 19, SOMArts will host *Pool*, a video installation by Fernanda D'Agostino that plays off the idea of pairing memory with place, projecting watery images — a choreographer, Linda Johnson, submerged in water; salmon swimming upstream — via a two-channel gen-

erative video system.

July 26 will mark the opening night of "Water World," and no, that doesn't mean you have to sit through any Kevin Costner dialogue. A multimedia exhibition that will take over SOMA's Alter Space gallery through Aug. 30, "Water World" is a combination of sound and light installations, a collaboration between seven artists, designed to take the visitor through different sea levels that mirror humans' levels of consciousness.

Viewers begin with *Ark and Surroundings*, a foggy seashore designed by Jeff Ray that features boats and bridges as interactive beings, including a 15-foot sailboat that's been outfitted with a pipe organ. *Sirens*, by Reenie Charriere, aims to connect ocean pollution with the siren songs that nearly did in Odysseus, using sounds and fabric and barnacles and man-made tapestries, while *El Odor del Agua* explores the importance of access to clean water from the perspective of women living in rural Mexico.

On Aug. 26, a musical performance called *Flooded* at Intersection for the Arts will see, among other artists, SF's experimental musician Daniel Blomquist exploring the experiences of floods and flood victims, using video footage and audio from tapes that have literally been flooded — recordings that were dis-

carded after being exposed to water.

Maybe most interesting, however, are this year's site-specific installations. Those willing to bundle up for a trek out to Ocean Beach on July 27 will hear "music for a changing tide," listening to an original composition by Seattle composer Nat Evans (attendees are encouraged to download the music ahead of time onto an iPod) whose ebbs and flows were designed specifically for watching the tide recede, with one group listening scheduled for twilight and one at sunset.

And on Aug. 3, a program that has Soundwave partnered with the National Parks Service will explore the potential water has to create music and art. Travis Johns' hydro-printing instrument features an invented instrument that makes prints using a sonograph, measuring underwater sound reverberations in the battleship gun pool to create the water-equivalent of a seismograph line, while Jim Haynes — an artist whose bio often begins with "I rust things" — will delve into water as a chemical agent and sound conductor, making music out of amplifying processes like water turning to steam.

The festival will wrap up in late September with what So called "without being cheesy — a love letter to San Francisco," featuring concerts (artists still TBA) on board an "audioboat" that takes participants around the bay, with a cruise by the Bay Lights. Soundwave has done concerts on buses since about 2008, says So; this time it was only natural to make the jump to water. (This event is especially worth noting if other offerings like, say, Sept. 21's Exploratorium performance that includes a meditation on the fear of water and/or drowning isn't for you.)

"I'm always surprised by what comes back [from the open call for artists' submissions]," says the director. "I think we don't want to tell people what to do. There are some social, political pieces here, and some that aren't at all. But if we can get people to appreciate water, what it means in terms of our daily lives — we drink it, we buy it, we swim in it — we can appreciate it for what it is, and not take it for granted. And we have researchers and city planners and scientists and artists of all kinds coming together for the closing symposium [at CCA Sept. 27-28]. I think the exciting part for a lot of people is 'Where do we go from here?'" **SFBG**

Ready, set, go

BY EMMA SILVERS
esilvers@sfbg.com

Everyone knows that true artists do their best work *right* before deadline. [Ed note: I may or may not be writing this an hour or so before mine.]

Now in its third year, the Music Video Race is an annual San Francisco tradition that takes this dictum to heart, pairing 20 different musical acts with 20 filmmakers for a challenge that makes that "find a flag in the middle of this big fake nose filled with green goop" thing on *Double Dare* seem like a cakewalk: Conceive, film, and edit an entire music video in 48 hours.

After accepting applications from both filmmakers and musicians for roughly two months, MVR organizers matched up pairs by random drawing at 7:30pm on Friday, July 11, turning the teams loose around the Bay Area, with a deadline of 8pm on Sunday, July 13. This year's bands include SF's Rin Tin Tiger (which will cap its participation with a show at the video release party, held at the Independent Sun/20), Oakland's Bill Baird (fresh from rocking Phono del Sol), Rich Girls, Lemme Adams, and bed. [Another ed note: Yours truly will be helping to judge said videos, and I'm rather excited about it.]

"We try to pick a diverse group of bands. There's so much variety in the Bay, and we really ant to respect that," says Tim Lillis, an MVR founder, of how they select participants. "But beyond that, we're just looking for flexibility, a willingness to roll with the punches, a sense of adventure."

New this year: We Bay Area-dwellers aren't so special anymore. The MVR is expanding to Austin and LA, over the weekends of Sept. 5-7 and Nov. 7-9, respectively.

"We've had a few really expansive years here, and I think this will help people understand that this isn't just a San Francisco thing — we're stoked to help local scenes build themselves," says Lillis.

For an extended version of this interview, check out the Noise blog this week (www.sfbg.com/noise) and for more info to the premiere party, visit www.musicvideorace.com. **SFBG**

MUSIC VIDEO RACE PREMIERE PARTY

July 20, 7pm, \$14-\$16

The Independent

628 Divisadero, SF

www.theindependentsf.com

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- Film screening of *Doble o nada* (Double or Nothing)
- Mixed-media art-making stations with craft projects inspired by dance

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deyoungmuseum.org/fridays #FridayNightsDY

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Trio Garufa, photo by Kristine Adams

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Far afield

BY MARKE B.
marke@sfbg.com

SUPER EGO I've been kind of taking a healthgoth/normcore approach to life lately — banging my sequined coffin shut at 10pm or so, then springing out, my mirrorball Reboks shooting fire, for an early morning jog and beet shake (extra pollen). Does this mean I'm ready to be a dad? I'm even hanging out most nights at the gay sports bar, hiking volcanic parks on weekends, and refusing cocktail straws with my drinks, to save the Earth.

None of this has *quite* stopped me from finding myself off my eyeballs with 3,000 others in the middle of a packed Basement Jaxx dance floor, or huddling at noon with a vodka rocks in a dark corner of Hole in the Wall on occasion. I'm still San Franciscan, duh. But I can't have my midlife crisis yet. I'm only 21!

Hunky Beau says it's typical SF summer hibernation, a sort of supernatural supermoon pre-charge as we head into a ginormous party fall. I certainly hope so. Please, if you ever see me jogging 10k to fight restless leg syndrome or whatever, drag me to the nearest giant speaker and sacrifice some whiskey down my throat. The Blackout Goddess must be appeased.

MOON BOOTS

Moon Boots is cute. Moon Boots is spacey. Moon Boots will give you that marshmallow-floor feeling via classic R&B samples, tropical/freestyle grooves, and catchy tech house hooks. Nothing new under the sun, but a lush moonscape of

aural delight.

Thu/17, 9:30pm, \$10. Monarch, 101
Sixth St. SF. www.monarchsf.com

THE FIELD

The Swedish hypnotic techno genius put together a band a few years ago — and pulled off one of my favorite live shows of 2011 (despite it almost being ruined by a clutch of talky gay bears. Talky gay bears STFU!). Hot on the heels of releasing a pair of remix volumes of latest LP *Cupid's Head* he's back with the band to lead us far and away.

Fri/18, doors 8:30pm, show 9pm, \$18–\$22. The Independent, 628 Divisadero, SF. www.blasthaus.com

JOSH WINK

Aw, you gotta love this rave legend. Philly's Wink started on decks at 13, soon launched Ovum Records and a slew of pounding singles, and made the kind of surprisingly complex mixtapes that were passed around like "candy" at underground gatherings. It's about time "Evil Acid" came back into vogue.

Fri/18, 9:30pm-3:30am, \$12-\$20.
Public Works, 161 Erie, SF. [www.
publicsf.com](http://www.publicsf.com)

TONY HUMPHRIES

Since 1981, Brooklyn's Tony has been holding down the uptempo soul and classic house side of things with his "Hump in the Homefries" style. I have no idea what that really means, either, but I do know this adorable legend brings true light and love to any floor.

Fri/108, 10pm-4am, \$10-\$20. Mighty, 119 Utah, SF. www.mighty119.com

TRANNYSHACK BOWIE TRIBUTE

One of my favorite tribute nights from the T-Shack crew. Heklina was born to be a Spider from Mars! This will be a night of stunning performances to rekindle your love affair with the vanishing pansexual whirligig of glitter and blood we call San Francisco.

Fri/18, 9pm, \$15-\$20. DNA Lounge, 375 11th St, SF. www.trannynshack.com

BEATPIG

All the stylish gay men will be here, air-kissing hostesses Juanita More and Walter, and showing off their back bacon to DJ Sidekick. Sat/19, 9pm, \$5. Powerhouse, 1347 Folsom, SF. www.powerhousebar.com

JUSTIN VAN DER VOLGEN

A couple years ago, Brooklyn disco-tech wiz Justin put out one of my favorite summer mixes of all time. "Pool Mix" (find it on Soundcloud, k?) is an effortless ripple of groovy Balaeric psychedelia tempered with loose and funky DFA effects. He'll be glowing up the Public Works loft in a lovely way.

Sat/19, 9:30pm-3:30am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

SUMMER SUNDAYS

One of my favorite Sunday things (since I can't go to EndUp anymore). Daytime dancing at Mars Bar and hanging on the patio with new friends and great tunes from top local DJs. The series kicks off with soulful house master David Harness headlining. Bonus: tiki bar!

Sun/20, 1pm-8pm, free before 3pm with
RSVP at events@marsbarsf.com. Mars
Bar, 798 Brannan, SF. **SFBG**

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM



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FRI, JULY 18

music video race



Rin Tin Tiger, Bed.
SUN, JULY 20



MIDNITE
TUE, JULY 22

MAN OR ASTRO-MAN?



THE OGRES, WRAY
WED, JULY 23



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SUN AUG 3
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W/ LUDOVICO TECHNIQUE,
ELECTRONIC COMMANDO

THURS AUG 7
THE BODY RAMPANT
W/ IDE HANDS, BELLE NOIRE,
THE SOONEST

FRI AUG 8
BOURGEOIS PRESENTS:
BRASIL, MEMORY MOTEL,
GRANDMA'S BOYFRIEND

WED AUG 13
SUBURBAN LEGENDS
W/ SPACE MONKEY GANGSTAS,
SKANDALISM

WED AUG 20
THE SPIRITUAL BAT
(ROME.IT)
W/ CRIMSON SCARLETT,
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Na'im Lynn, Will "Spunk" Horner! From Kevin Hart's Laugh at My Pain! tour!

FRIDAY 7/25 - SUNDAY 7/27
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From Saturday Night Live and Dirty Work!

WEDNESDAY 7/30
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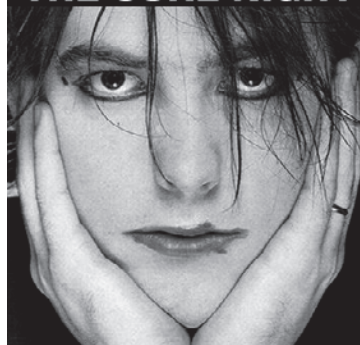
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MUSIC LISTINGS

COOL GHOULS PLAY BRICK AND MORTAR
MUSIC HALL FRIDAY. PHOTO BY MICHAEL BORDELON

CONT>>

EXPERIMENTAL

Luggage Store: Madalyn Merkey, Josh Casey,
Taurin Barrera, Joey Molinaro, 8 p.m., \$6-\$10.

FUNK

Boom Boom Room: Gravity A, 9:30 p.m., \$12-
\$15.

FRIDAY 18

ROCK

Amnesia: Papercuts, Skygreen Leopards, 9 p.m.,
\$12.

Boom Boom Room: Honey Island Swamp Band,
DJ K-Os, 9:30 p.m., \$20.

Bottom of the Hill: Minipop, There's Talk,
Running in the Fog, 9 p.m., \$12.

Brick & Mortar Music Hall: Natural Child, Cool
Ghouls, The Abigails, Midnight Sons, DJ Al
Lover, 9 p.m., \$8.

DNA Lounge: Jesika Von Rabbit, Maria del Pilar,
Okapi Sun, 8:30 p.m., \$10-\$12.

Elbo Room: Coo Coo Birds, Happy Fangs, Major
Powers & The Lo-Fi Symphony, Dangermaker,
9 p.m.

Hemlock Tavern: Run Amok, Parachute on Fire,
High & Tight, 9 p.m., \$7.

Knockout: Daikajiu, Round Eye, The Copper
Tones, 5:30 p.m., \$7.

Neck of the Woods: The Damn Fanatics, The
Street Hearts, Whalesoundz, 9 p.m., \$8-\$10.

Sub-Mission Art Space (Balazo 18 Gallery):
Aklasan Fest: Digma, Moxiebeat, Sharkfin,
AninoKo, Vwls, 7 p.m., \$10.

Three Parkside: The Tantrums, Aloha Screwdriver,
Swamp Angel, 9 p.m., \$6.

DANCE

Audio Discotech: Shingo Nakamura, Jacob
Henry, SNR, 9:30 p.m., \$15-\$20 advance.

BeatBox: "U-Haul: Orange Is the New Black
Edition," w/ DJs Bathhouse & China G, 10 p.m.,
\$5-\$10.

Beaux: "Manimal," 9 p.m.

Cafe: "Boy Bar," 9 p.m., \$5.

Cat Club: "Dancing Ghosts: Old School — Goth
vs. Industrial," w/ DJs Xander, Starr, Joe Radio,
and Unit 77, 9:30 p.m., \$8 (\$5 before 10 p.m.).

Independent: The Field, Blu Farm, 9 p.m., \$18-
\$22.

Madrone Art Bar: "That '80s Show," w/ DJ Dave
Paul, Third Friday of every month, 9 p.m., \$5.

Mercer: "Pitch," w/ "Evil" Eddie Richards, Galen,
Fredinho, Keith McDonald, 9 p.m., \$10 (free
before 11 p.m.).

Mighty: Tony Humphries, David Harness, Jayvi
Velasco, 10 p.m., \$10-\$20 advance.

Monarch: "Studio 54: One More Time," w/
Forever Kid, Francis Chiser, 9:30 p.m., \$25.

Public Works: Josh Wink, Solar, Matt Hubert, 9
p.m., \$12-\$20 advance.

Ruby Skye: Dzeko & Torres, Brazzabelle, 9 p.m.,
\$25 advance.

S.F. Eagle: "The Cubhouse," w/ DJs Hail Thief,
Big Mike, Baby G, and Buddy the Human, 9 p.m.

Slide: "Bump Heavy," w/ Savant, 9 p.m., \$10
advance.

Underground SF: Asadinho, Nick Perry, Nick
Williams, Buckner, 9 p.m.

Vessel: Swanky Tunes, California Casual, 10
p.m., \$10-\$30.

HIP-HOP

111 Minna Gallery: "Trap+Art: Roc-A-Fella
Records," w/ DJ Criddy, 10 p.m., \$15-\$20.

Bruno's: "Get Fresh SF: 5-Year Anniversary,"
w/ DJs As-Is, Goldenchyld, Cutso, and Charly
Fusion, 9 p.m., \$10 (free before 11 p.m. with
RSVP).

John Colins: "Juicy," w/ resident DJ Mark Di Vita,
Third Friday of every month, 10 p.m., free before
11 p.m.

Slim's: Kev Choice, Erk Tha Jerk, Justice on the
Beat, 9 p.m., \$15.

ACOUSTIC

Hotel Utah: The Tough Brothers, Porkchop
Express, Lonesome Lester T. Raww, 9 p.m.,
\$10.

Plough & Stars: "Bluegrass Bonanza," w/ The
Dank, The Blue Ribbon Healers, 9 p.m., \$6-\$10.

JAZZ

Cafe Claude: Marcus Shelby Trio, 7:30 p.m., free.

Hotel Rex: Amanda King: "Blue Moons & Blue
Notes — Country Meets Jazz," 8 p.m.

Jazz Bistro at Les Jouvins: Charles Unger
Experience, 7:30 p.m., free.

Level III: Sony Holland, Wednesdays-Fridays,
5-8 p.m., free.

Red Poppy Art House: FivePlay Jazz Quintet, 7:30
p.m., \$10-\$15.

Royale: Cyril Guiraud, 9 p.m., free.

Savanna Jazz Club: Savanna Jazz Trio with Pascal
Bokar, 7:30 p.m., \$8.

SFJazz Center: Benny Green Trio, in the Joe
Henderson Lab, 7 & 8:30 p.m., \$25.

Top of the Mark: Black Market Jazz Orchestra, 9
p.m., \$10.

INTERNATIONAL

Asiento: "Kulcha Latino," w/ resident selectors
Stepwise, Ras Rican, and El Kool Kyle, Third
Friday of every month, 9 p.m., free.

Bissap Baobab: "Paris-Dakar African Mix Coupe
Decale," 10 p.m., \$5.

Cafe Cocomo: Taste Fridays, featuring local cui-
sine tastings, salsa bands, dance lessons, and
more, 7:30 p.m., \$15 (free entry to patio).

Chapel: Zongo Junction, Afrolicious, Brass
Magic, 9 p.m., \$17.

Cigar Bar & Grill: Mazacote, 10 p.m.

Revolution Cafe: Pangea Futbol Club, Third
Friday of every month, 9:30 p.m.

BLUES

Biscuits and Blues: Andy T & Nick Nixon Band,

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MUSIC LISTINGS

7:30 & 10 p.m., \$22.

Lou's Fish Shack: Roharpo, 8:30 p.m.

Saloon: West Coast Blues Revue, 4 p.m.; Amy Lou & The Wild Ones, 9:30 p.m.

FUNK

Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

Pier 23 Cafe: Kenya B Trio, 8 p.m., free.

SOUL

1015 Folsom: Tinashe, Sean G, Trill Team 6, 10 p.m., \$20 advance.

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

Knockout: "Oldies Night," W/ DJs Primo, Daniel, Lost Cat, and friends, Third Friday of every month, 10 p.m., \$5.

SATURDAY 19

ROCK

Boom Boom Room: Honey Island Swamp Band, DJ K-Os, 9:30 p.m., \$20.

Bottom of the Hill: Kristeen Young, City of Women, Books on Fate, 9:30 p.m., \$10-\$12.

El Rio: Black Fork, Kicker, Wet Spots, 9 p.m., \$10.

Hemlock Tavern: Magik Markers, CCR Headcleaner, Jackie-O Motherfucker, 9 p.m., \$10.

Hotel Utah: Huntinanny, Gene Wilderness, Deep Fried, Blonde Rage, 9 p.m., \$10.

Make-Out Room: The Jean Genies, Japanese Baby, 7:30 p.m., \$8.

Neck of the Woods: Call Me Bronco, BROFX, Staring at Stars, 9:30 p.m., \$8.

Slim's: Radical Something, Solwave, Louder Space, 9 p.m., \$16.

Thee Parkside: Jason Cruz & Howl, The Darlings, The Pullmen, The Famous, 9 p.m., \$10.

DANCE

Amnesia: "Rhythm Control," w/ resident DJs J-maz, Johnny Nunes, Jmontag, and more, Third Saturday of every month, 10 p.m., \$3-\$5.

Audio Discotech: "Cruise Control," w/ Anthony Attalla, Miguel Alvarado, Elz, 9:30 p.m., \$10 advance.

BeatBox: "Where Love Lives," w/ DJs Jerry Bonham & Paul Goodyear, 9 p.m., \$10-\$20.

Cat Club: "New Wave City," w/ DJs Shindog, Andy T, Porter, and Bad Reputation, 9 p.m., \$7-\$12.

DNA Lounge: "Bootie S.F.," w/ DJs Destrukt, Tripp, MC2, Guy Ruben, Lucio K, Myster C, and Mr. Washington, 9 p.m., \$10-\$15.

EndUp: "The Show," w/ Luca Bacchetti, Ben Seagren, Dean Samaras, more, \$10-\$20.

Madrone Art Bar: "Fringe: 5-Year Anniversary Bash," w/ DJs Blondie K & subOctave, \$5 (free before 10 p.m.).

Mezzanine: Chillin' Productions Anniversary, w/ Chuck 1, Dirtyhertz, Laron, Irene Hernandez-Feiks, Rondo Brothers, more, 8 p.m., \$7-\$10.

Mighty: "Land of the Freqs," w/ Dodge & Fuski, Truth, Barely Alive, Harris Piltton, Durty Mag1ck, DJ Villain, Nerd Funk, Filth Grinder, Lisa Rose, Mixtress Shazaam, 10 p.m., \$15-\$25 advance.

Monarch: "Beats by the Pound," w/ Oliver S, Bit Funk, Benjamin Vallery, Chemical Ali, 9 p.m., \$10-\$20.

Public Works: "Face x Play It Cool," w/ Justin Van Der Volgen, Eug, Derek Opperman, Guillaume Galuz, Matthew Favorites (in the OddJob Loft), 9:30 p.m., \$10.

Rickshaw Stop: "Gameboi S.F.," w/ VJ LaRock, Third Saturday of every month, 9:30 p.m., \$8-\$15.

Ruby Skye: Overwerk, DJ Dan, 9 p.m., \$20-\$25 advance.

Slide: "Phoria Dark," w/ Jordan Suckley, 10 p.m., \$10 advance.

Stud: "Slip 'n Squirrel," w/ DJs Trevor Sigler, Joe Pickett, and Jake Brower, 9 p.m., \$5.

Vessel: Tall Sasha, Jason Kwan, Ks Thant, 10 p.m., \$10-\$30.

HIP-HOP

111 Minna Gallery: "Shine," Third Saturday of every month, 10 p.m.

Brick & Mortar Music Hall: Ladi6, Aisha Fukushima & Raptivism, Knight & Grae, 9 p.m., \$10-\$13.

Independent: Yung Lean & Sadboys, DJ James Ferraro, 9 p.m., \$14-\$16.

John Collins: "The Bump," w/ The Whooligan,

Third Saturday of every month, 10 p.m., free before 11 p.m.

Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, Third Saturday of every month, 10 p.m., \$5.

Manor West: "Chemistry Saturdays," w/ DJs Sat-One & J-Trip, 10 p.m.

Showdown: "Purple," w/ resident DJs ChaunceyCC & Party Pablo, Third Saturday of every month, 10 p.m.

Slate Bar: "So Fresh," w/ DJs Twin Spin, Tactics, and Miles Green, 9:30 p.m.

Yoshi's San Francisco: Rakim, DJ Funklor, 10:30 p.m., \$29-\$34.

ACOUSTIC

50 Mason Social House: Anju's Pale Blue Eyes, The Bitter Diamonds, Campfire Cassettes, Todd N Todd, 10 p.m., \$5.

Amnesia: Jeff Desira, Dara Ackerman, 8 p.m., \$10.

Bender's: "Slick's Acoustic Bash," w/ Darius Koski, Dandy-Boy Ryan Davidson, 10 p.m., \$5.

Plough & Stars: Middlesleep, 9 p.m.

Riptide: Craig Ventresco & Meredith Axelrod, 9 p.m., free.

JAZZ

Cafe Claude: Nick Rossi Trio, 7:30 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco.

Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

SFJazz Center: Benny Green Trio, in the Joe Henderson Lab, 7 & 8:30 p.m., \$25.

Sheba Piano Lounge: The Robert Stewart Experience, 9 p.m.

Zingari: Carol Luckenbach, 8 p.m., free.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Cigar Bar & Grill: Saboriche, 10 p.m.

Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5-\$10.

Public Works: "Non Stop Bhangra," w/ Dholrhythms dance troupe, DJ Jimmy Love, Pavit Deol, Mehul Mistry, DJ Anjali & The Incredible Kid, Ishmeet Narula (in the main room), 9 p.m., \$10-\$15.

Ramp: Tito Garcia y Su Orquesta International, 5:15 p.m., \$10.

Red Poppy Art House: Angela Brito with Sete Colinas, 7:30 p.m., \$15-\$20.

Yoshi's San Francisco: Wake Up Madagascar 2, w/ Jaojoby, Razia, Saramba, and Charles Kely, 8 p.m., \$25-\$30.

BLUES

Biscuits and Blues: Rick Estrin & The Nightcats, 7:30 & 10 p.m., \$22.

Lou's Fish Shack: Robert "Hollywood" Jenkins, 8:30 p.m.

Saloon: Craig Horton, 4 p.m.; Barry "The Fish" Melton Band, 9:30 p.m.

SUNDAY 20

ROCK

Chapel: Rich Robinson, Prophet Omega, Tango Alpha Tango, 8 p.m., \$22-\$25.

El Rio: Beast Fiend, The Connies, TV.Static, 9 p.m., free.

Hemlock Tavern: Floating Goat, Venomous Maximus, Hornss, 6 p.m., \$7.

Independent: Music Video Race, featuring music video premieres plus live performances by Rin Tin Tiger & Bed., 7 p.m., \$14-\$16.

Make-Out Room: Wing Dam, Balms, Couches, 7:30 p.m., \$8.

DANCE

DNA Lounge: Alter der Ruine, Mr. Kitty, Corvx de Timor, Kat Haus, Mr. Smith, Pyramidhead, 7:30 p.m., \$10 advance.

Elbo Room: "Dub Mission," w/ DJs Roger Mas & Vinnie Esparza, 9 p.m., \$6 (free before 9:30 p.m.).

F8: "Stamina: All-Vinyl Classics Night," w/ DJ Push, Sharp, Lukeino, 10 p.m., free.

Knockout: "Sweater Funk," 10 p.m., free.

Monarch: "Werd + Black Magic Disko," w/ Inxec, Bob Campbell, Nick Williams, Zoz, Kimmy Le Funk, Joel Conway, 9 p.m., \$5-\$10.

Parlor: "Sunday Sessions," w/ DJ Marc deVas-

CONTINUES ON PAGE 29 >>

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DJ RYURY (SOUND PIECES)
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THU 7/24 HI LIFE

FRI 7/25 BRAZA

SAT 7/26 120 MINUTES: TEEN WITCH

SUN 7/27 DUB MISSION: J BOOGIE

MON 7/28 UN CHIEN

TUE 7/29 SOLIDARITY RECORDS: Z MAN

MUSIC LISTINGS

concelos, 9 p.m., free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, Third Sunday of every month, 7 p.m., \$5.
Temple: "Sunset Arcade," 18+ dance party & game night, 9 p.m., \$10.

ACOUSTIC

Chieftain: Traditional Irish Session, 6 p.m.
Hotel Utah: Ila Cantor, Kathleen Grace, Amy LaCour, 8 p.m., \$8.
Plough & Stars: Seisiún with Jack Gilder, Kevin Bernhagen, and Richard Mandel, 9 p.m.
Public Works: Jerk Church Cathedral 2.0 Fundraiser, w/ Bobby Joe Ebola & The Children MacNuggits, Thee Hobo Gobelins, The Jerk Church Tabernacle Choir, Boenobo the Klown, DJ Smudge, more, 4-11 p.m., \$10-\$15.
Rite Spot Cafe: The Welcome Matt, 6 p.m., free.

WEDNESDAY JUL 16 8:30PM • \$8 • 21+

GRIMACE AND THE FAKERS
THE QUIET MEN
TURTLE RISING

THURSDAY JUL 17 8PM • \$25 • 21+

DAMIEN DEMPSEY
THE SHAMS

FRIDAY JUL 18 8:30PM • \$12 • 21+

MINIPOP
EP release show
THERE'S TALK
RUNNING IN THE FOG

SATURDAY JUL 19 8:30PM • \$10/12 • 21+

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CITY OF WOMEN
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MONDAY JUL 21 8:30PM • \$10/12 • 21+

THE CHAIN GANG OF 1974
EMPIRES
THE FRAIL

TUESDAY JUL 22 8:30PM • \$10 • 21+

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HONOR BY AUGUST
ALEXIS KEEGAN
from L.A.

THU. JUL 24

KITTEN
DEAR BOY
YOUR CANNONS

FRI. JUL 25

SCISSORS FOR LEFTY
ANAUORA
CD release show
RIO RIO

SAT. JUL 26

MATT PRYOR
THE GET-UP KIDS & THE NEW AMSTERDAMS
WHAT'S EATING GILBERT
with Chast Gilbert of NEW FOUND GLORY
THE JOSH BERWANGER BAND
THE ANNIVERSARY & THE ONLY CHILDREN

MON. JUL 28

Liz's Birthday Bash...
CASTLE
SLOUGH FEG
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TUE. JUL 29

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BOTTOM OF THE HILL

JAZZ

Cafe Claude: Jean Ramirez, 7 p.m., free.
Jane Warner Plaza: Stompy Jones, 1 p.m., free.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Pier 23 Cafe: Legends & Friends, 5 p.m., free.
Riptide: The Cottontails, Third Sunday of every month, 7:30 p.m., free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
SFJAZZ Center: Benny Green Trio, in the Joe Henderson Lab, 7 & 8:30 p.m., \$25.
Yoshi's San Francisco: Next Generation Jazz Orchestra, 3 p.m., \$12.
Zingari: Marilyn Cooney, 7:30 p.m., free.

INTERNATIONAL

50 Mason Social House: "Sabor Sundays," w/ Jesus Diaz y Su QBA, Third Sunday of every

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7/16 "WHISKEY WEDNESDAYS"
\$5 PBR AND WHISKEY SHOT ALL NIGHT LONG

7/18 DJ'S BIG DWAYNE & AJ
SPIN SOUL/ROCKSTEADY
9PM • FREE

7/19 EARLY AFTERNOON SHOW
THE REXFORDS 50-50 PARTY
POLLO DEL MAR & GUESTS
4PM • FREE

LATE SHOW: SLICK'S ACOUSTIC BASH
DARIUS KOSKI (SWINGING UTTERS)
w/ DANDY-BOY RYAN DAVIDSON
& SHELBY COBRA
10PM • ONLY \$5

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ALOHA SCREWDRIVER • SWAMP ANGEL

SATURDAY, 7/19 • 9PM \$10
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ORIGINAL FAMOUS TWANG SUNDAYS
BLUE DIAMOND FILLUPS

UPCOMING SHOWS

7/25 - OVVL, MONDO DRAG, BANQUET, MALE BONDAGE
7/26 - VOODOO GLOW SKULLS, LA PLEBE, MONKEY
7/27 - ORIGINAL FAMOUS TWANG SUNDAYS -
ALABASTER AND THE ORIGINAL BASTARDS,
COLONEL JIMMY & THE BLACK FISH

7/30 - CRUISE-IN, BANDS, BEERS, BIKES AND BABES
8/2 - TRAINWRECK RIDERS, PINE HILL HAINTS,
ZEALOUS DOXY, SEAN SOLOW

8/7 - THE GOO GOO BIRDS, THE SINGLES, WAG
8/8 - EARLY GRAVES, THEORIES, BEDRÜCKEN
8/14 - WHITEY MORGAN AND THE 78'S
8/15 - THE COPYRIGHTS
8/28 - THE MEMBERS

8/30 - BLACK CARL, THE STRUTS, THE PROWLING KIND
9/3 - JOEY CAPE, CHRIS CRESSWELL, BRIAN WAHLSTROM
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month, 6 p.m., \$10.

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
The Ramp: VibraSOn, 4:35 p.m., \$8.
Revolution Cafe: Balkan Jam Night, 8:30 p.m.
Slim's: May'n, DJ Amiga, 8 p.m., \$46.

BLUES

Biscuits and Blues: John Garcia Band, 7 & 9 p.m., \$15.
Lou's Fish Shack: Nat Bolden, 4 p.m.
The Saloon: Blues Power, 4 p.m.; Silvia C, Third Sunday of every month, 9:30 p.m.
Swig: Sunday Blues Jam with Ed Ivey, 9 p.m.
Yoshi's San Francisco: Matt Schofield, 7 p.m., \$24.

MONDAY 21

ROCK

Bottom of the Hill: The Chain Gang of 1974, Empires, The Frail, 9 p.m., \$10-\$12.
Elbo Room: The Restless Hearts, Reverse the Curse, 9 p.m., \$5.

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

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ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Windy Hill, Third Monday of every month, 9 p.m., free.
Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco. "Sad Bastard Club," w/ Jeff Desira, Scott Young, Justin Frahm, Tom Heyman, 7:30 p.m., free.
The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.
Zingari: 501 Post, San Francisco. Nora Maki, 7:30 p.m., free.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco. "Fried Chicken & Blues," 6 p.m.
The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30 p.m.

TUESDAY 22

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. The Gallery, Honor by August, Alexis Keegan, 9 p.m., \$10.
Chapel: Ben Watt with Bernard Butler, 8 p.m., \$22-\$25.
El Rio: The Gregors, The SFPD, Peachelope, Timecat, 8 p.m., \$6.
Elbo Room: Stimuli, Extra Ordinary Astronauts, Clementine's Day, 9 p.m., \$5.
Hotel Utah: James Conner, One F, The Dream Supreme, 8 p.m., \$7.
Rickshaw Stop: White Lung, Wax Idols, RedRedRed, 8 p.m., \$10-\$12.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv,

Myles Cooper, & guests, 10 p.m., \$2.
Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9 p.m., free.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: Songwriter in Residence: Bonnie Sun, 7 p.m. continues through July 29.
Plough & Stars: Seisiún with Her Red O'Donnell, 9 p.m.
Rite Spot Cafe: Toshio Hirano, 8:30 p.m., free.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Revolution Cafe: West Side Jazz Club, 5 p.m.; The Pleasure Palace, Fourth Tuesday of every month, 9 p.m.
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.
Yoshi's San Francisco: Tommy Igoe Big Band, 8 p.m., \$22.
Zingari: Emily Hayes, 7:30 p.m., free.

REGGAE

Independent: Midnite, 9 p.m., \$27.
Milk Bar: "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: "Bay City Blues," w/ Chris Cain, 7:30 & 9:30 p.m., \$20.
Saloon: Jose Simioni, 9:30 p.m.

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free.





Gorgeousness unbound

Performance takes over at the Asian Art Museum's new exhibit

BY ROBERT AVILA
arts@sfbg.com

THEATER If you were milling around the Asian Art Museum last Thursday evening, you might have seen a woman tumble — ever so slowly — down the Beaux-Arts building's elegant flight of central stairs. Ringed by a crowd of onlookers and the second floor's imposing colonnade, her limber form caressed the marble steps luxuriously as she cascaded beneath the elegant arched ceiling, entirely at her own pace, leaving behind her the unraveling, impossibly long train of her white and lavender gown.

Bystanders ruminated silently or chatted quietly, sipping cocktails, for the duration of Fauxnique's 20-minute high-art pratfall, *Beautility*, as house music reverberated from DJ Hoku Mama Swamp's station in the nearby lobby. Passing through the lobby, you would have seen mercurial artist Dia Dear offering free makeovers, while members of TopCoat Nail Art Studio applied lacquer to willing hands, in designs inspired by pieces in the museum's current show, *Gorgeous*, built from the permanent collections of both the Asian Art Museum and the San Francisco Museum of Modern Art.

Having at last landed on the first floor, in front of the shiny red and white speed demon parked there — German designer Hartmut Esslinger's *Prototype for Frog 750 motorcycle* (1985), from the SFMOMA collection — Fauxnique (aka Monique Jenkinson) gathered up her enormous train and rushed up the stairs and out of sight.

Back in the lobby, you might also have caught sight of *Nude Laughing*, a peripatetic work by La Chica Boom (Xandra Ibarra), and followed the nude figure as she went by, dragging behind her a large nylon stocking filled with what appears to be hair and plastic breasts. You'd have ended up in an alcove on the first floor between several incongruent sculptures — including British artist Tracey Emin's hot pink neon phrase-sculpture, *Fantastic to*



TRAINSPOTTING: FAUXNIQUE PERFORMS HER "HIGH-ART PRATFALL," *BEAUTILITY*. PHOTO BY CABURE BONUGLI; 2014 ©ASIAN ART MUSEUM, SAN FRANCISCO.

Feel Beautiful Again (1997); a voluptuous, powerful, and headless stone torso of a female deity from southern India (1400–1600); and American Dan Flavin's horizontal row of fluorescent colored beams, *untitled (in honor of Leo at the 50th anniversary of his gallery)* (1987).

In the company of these disparate pieces, the performer slips inside the giant nylon pouch — a Marilyn Monroe wig over her dark hair and atop her painted face, fake furs and sundry toy boobs pressed against her brown body — as she stretches the sheer fabric enveloping her, writhing in coquettish spasms, emitting artificial squeals of pleasure. A puissant abstraction, seriously unsettling and completely mesmerizing in her vaguely menacing flirtation with her audience, the figure eventually sheds her gauzy cocoon and, with a confident stride, disappears down a hallway, leaving behind some flotsam of costume pearls, wigs, and fur.

Headlining this promiscuous night of performance making — part of the museum's seasonal Thursday night programming, which also featured work from queer punk drag artist Phatima Rude and drag duo Mona G. Hawd and VivvyAnne ForeverMORE — was art-band collective Nicole Kidman Is Fucking Gorgeous (John Foster Cartwright, Maryam Rostami, and Mica Sigourney). At about 8pm, NKIFG took over the regal upstairs chamber with its show, *Fuck Gorgeous*, a 45-minute incantation,

exultation, and rumination on the elusive properties of art, celebrity, fashion, and existence — Nicole Kidman, for short — by three Goth punks with microphones and boundless insouciance.

With enormous projections of full moons looming over a small stage, John, Mike, and Mary engaged in welcoming speeches, banter among themselves, victory laps with streamers, occasional howling, extended ferocious lip-synched roaring, and worshipful mouthing of one truly insipid Oscar acceptance speech. Sound rose and fell, a cacophony of noise gave way to mumbled quips, focus blurred and shifted, bodies went slack, writhed on the dance floor, or bounded around the room. At one point, Mike's address from the podium slipped from a kind of self-actualization seminar into an outright stab at mass hypnosis as he charged us all to "be Nicole!"

Nicole Kidman, their vessel, "both everything and nothing," was not quite an object and not quite a projection. Like the other performances enlivening the spaces of the museum and the strange harmony of the artworks on display, *Fuck Gorgeous* was deeply ambivalent but committed to being in-between, both a come-on and a refusal. **SFBG**

GORGEOUS

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TUE. 7/22 - \$20 ADV / \$22 DOOR - DOORS 7, SHOW 8
BEN WATT WITH BERNARD BUTLER

WED. 7/23 - FREE ENTRY - DOORS 7:30, MOVIE 8:30
THE CHAPEL MOVIE NIGHT
TERMINATOR 2

THU. 7/24 - \$20 ADV / \$23 DOOR - DOORS 7, SHOW 8
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The poster features a dark background with a series of colorful, overlapping lines that originate from the left and curve towards the right, creating a sense of movement and connection. The lines are in shades of red, yellow, green, blue, and purple. The text is positioned in the lower half of the poster, with the festival name in large, bold, white letters and the year in a smaller, blue font. The dates and ticket information are in yellow and blue, and the website is in blue. The locations are listed at the bottom in a smaller, white font.

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

"Bay Area Playwrights Festival" Thick House Theater, 1695 18th St, SF; www.playwrights-foundation.org. \$15. Runs Fri/18-Sun/20 and July 25-27. The Playwrights Foundation's 37th annual festival of new plays contains six new works; authors include Rob Melrose, Elizabeth Hersh, Phillip Howze, and E. Hunter Spreen.

Everybody Here Says Hello! and **Superheroes** Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$22-35. Runs July 17-23. Wily West Productions presents two world premiere plays in repertory; *Hello!* is by Stuart Bousel, while *Superheroes* is a collaborative effort by eight local writers.

Patterns Derinis Gallagher Arts Pavilion (in the French American International High School), 66 Page, SF; www.thenewstage.com. \$30. Opens Wed/16, 8pm. Runs Wed-Sat, 8pm. Through Aug 16. Performance artist Amy Munz performs her solo show, a multimedia exploration of different questions about love.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Opens Sat/19, 5pm; Runs Sat, 5pm; Through Aug 23. Brian Copeland's hit solo show, "a tale of privilege, murder, and sausage," returns to the Marsh.

Sweet Maladies Brava Theater Center, 2781 24th St, SF; www.brava.org. \$15. Opens Fri/18, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Aug 3. Brava! For Women in the Arts, Black Artist Contemporary Cultural Exchange, and director Edris Cooper-Anifowoshe present Zakiyyah Alexander's drama, set just after the end of slavery in America and based on Jean Genet's *The Maids*.

BAY AREA

Old Money Barn Theatre, 30 Sir Francis Drake, Ross; www.rossvalleyplayers.com. \$10-26. Previews Thu/17, 7:30pm. Opens Fri/18, 8pm. Runs Thu, 7:30pm; Fri-Sat, 8pm; Sun, 2pm (no show Sun/20). Through Aug 17. Ross Valley Players performs Wendy Wasserstein's New York City-set comedy.

Romeo and Juliet Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshake-speare.org. \$12-35. Opens Fri/18, 8pm. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

ONGOING

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themارش.org. \$20-\$50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through Aug 24. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns u, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. (Avila) **"Fury Factory"** Z Space, 450 Florida, SF; Z Below, 470 Florida, SF; Joe Goode Annex, 401 Alabama, SF; NOHspace, 2840 Mariposa, SF; www.foolsfury.org. \$16 (three performances, \$39; five performances, \$55). Through Sun/20. Festival of ensemble theater with works by Dandelion Dancetheatre, Dzieci Theatre, Epic Frame, Post Natyam Collective, Teatro Luna, the Imaginists, and others.

God Fights the Plague Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.the-



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marsh.org. \$15-100. Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

The Guerrillas of Powell Street Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. \$10-20. Fri-Sat, 8pm; Sun, 3pm. Through Aug 2. Bindlestiff Studio presents the world premiere of the English translation of Rody Vera's play about Filipino World War II veterans in San Francisco, based on Benjamin Pimentel's novel. **Hick: A Love Story, The Romance of Lorena Hickok and Eleanor Roosevelt** Eureka Theatre, 215 Jackson, SF; www.crackpot-crones.com. Free. Thu-Sat, 8pm; Sun, 3pm. Through July 27. Crackpot Crones and Theatre Rhinoceros present Terry Baum in her new solo show about the relationship between the pioneering journalist and the First Lady.

Into the Woods San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

Life X 3 Phoenix Theatre, 414 Mason, Ste 601, SF; www.offbroadwaywest.org. \$40. Thu/17-Sat/19, 8pm. Off Broadway West Theatre Company performs Yasmina Reza's comedy, set at a disastrous Parisian dinner party. Translation is by Christopher Hampton.

Now and at the Hour Exit Theatre, 156 Eddy, SF; www.theexit.org. \$15-25. Fri-Sat, 8pm. Through July 26. Magician and solo performer Christian Cagigal performs his latest show, "an intimate, interactive, and unnerving theatrical experience."

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-\$35. Thu-Sat, 8pm. Extended through July 26. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members, there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. (Avila)

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

BAY AREA

American Buffalo Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60.

Wed/16-Sat/19, 8pm; Sun/20, 2 and 7pm. It's hard to shake the feeling, while watching Aurora Theatre's current production, that David Mamet's name-making 1975 play, about three smalltime crooks in a Chicago junk shop, remains his best. Its lean two-act structure, the precise nonsense of its streetwise cant, and the wonderfully layered themes of loyalty, family, and tradition among a society of cannibals all come together in a feint of a plot about a heist to retrieve a certain buffalo nickel. Barbara Damashek directs a powerhouse trio of actors in the effort: a stoical but vaguely looming Paul Vincent O'Connor as Donny, the shop's owner; a sure and affecting Rafael Jordón as his half-addled young protégé Bobby; and a wired, wiry James Carpenter as Teach, the reckless loudmouth who stirs up the pot with disastrous consequences. While the first act feels a little careful in its unfolding, the second act develops grippingly, and overall the production conveys the nuances of Mamet's precise language, coiled humor, and familial drama with elegant precision. (Avila)

Nantucket Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Thu/17 and Sat/19, 7pm. Nantucket Island, a wisp of shifting sand 30 miles off the coast of Cape Cod, Mass., is the evocative setting for this autobiographical story from writer-performer Mark Kenward — less the tourists' Nantucket of summer holidays, mind you, than the inhabitants' gray and isolated winter. And just as its bleak weather stood for the tempestuous mood of Herman Melville's Ishmael before he sets sail again in *Moby Dick*, so the environment for Kenward's coming-of-age darkly foreshadows a terrible downward spiral. The only son and oldest child of two in a nuclear family from Normal, Ill., that really seemed to fit the bill — complete with a dad who, "in his entire life, only missed four days of shaving" — Mark becomes the odd-boy out upon the Kenwards' relocation to the remote island. An affable, poised, physically demonstrative performer with a residual Midwestern charm, Kenward describes an upbringing in a household overshadowed by a high-strung, controlling, deeply unhappy mother who, as luck would have it, also becomes his high school English teacher. This relationship is the ground for much of the play's humor, but also a trauma that blows in like a winter squall. Directed keenly, if perhaps a little too stiffly, by Rebecca Fisher, and accompanied at points by a watery island backdrop (courtesy of video designer Alfonso Alvarez), *Nantucket* discharges some of its messy human themes a bit too neatly but maintains an inescapable pull. (Avila)

Pride and Prejudice John Hinkel Park Amphitheatre, 41 Somerset, Berk; www.aeof-berkeley.org. Free. Sat/19-Sun/20, 4pm. Actors Ensemble of Berkeley performs Constance Cox's adaptation of the Jane Austen novel.

Purple! Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl; www.cityfideentertainment.com. \$35-45. Thu/17-Sat/19, 7pm (also Sat/19, 3pm); Sun/20, 3pm. 100% Cityfide Entertainment performs Ossie Davis' play — with new scenes by director Li'J. Smith — about an African American preacher in the Jim Crow-era South.

The Ripple Effect This week: Arena Theater, 214 Main, Point Arena; www.sfmt.org. \$10-30. Wed/16, 8pm. Also Thu/17, 7pm, Todd Grove Park, Live Oak at Clubhouse, Ukiah. Free (donations accepted). Also Sat/19, 8pm, Mateel Community Center, 59 Rusk, Redway. \$18-20. Continues through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Gashossles.

“Spiathouse Double Feature” La Val’s Subterranean, 1834 Euclid, Berk; <http://impacttheatre.com>. \$10-25. Thu-Sat, 8pm. Through Aug 9. Impact Theatre presents *The Sadist* and *Eegah!*, film and live performance blends inspired by the classic exploitation movies.

The Taming of the Shrew This week:
Memorial Park Amphitheater, Stevens Creek
at Mary, Cupertino; www.sfshakes.org. Free.
Sat/19-Sun/20, July 25-27, Aug 1-3, 7:30pm.
Continues through Sept 21 at various Bay Area
venues. Free Shakespeare in the Park presents
this take on the Bard's barb-filled romance.

12th Night Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 17. Shotgun Players take a fresh approach to the Shakespeare classic, using folk music and other twists. **SFBG**

ARTS + CULTURE ON THE CHEAP

WEDNESDAY 16

"The James Webb Space Telescope: Science Potential and Project Status"

Randall Museum Theater, 199 Museum Way, SF; www.randallmuseum.org. 7:30pm, free. Tom Greene of NASA Ames Research Center discusses the highly advanced James Webb Space Telescope.

"Lyrics and Dirges" Pegasus Books

Downtown, 2349 Shattuck, Berk; www.pegasusbookstore.com. 7:30pm, free. Monthly reading series curated by Sharon Coleman, with Joyce E. Young, Monica Zarazua, Joshua McKinney, Katayoon Zandvakili, Rusty Morrison.

Celeste Ng Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author shares *Everything I Never Told You*, her debut novel about a mixed-race family in 1970s Ohio.

THURSDAY 17

"The Heights of Birding in Colombia"

First Unitarian Universalist Church, 1187 Franklin, SF; www.goldengateaudobon.com. 7-9pm, \$5. Photographer and birding instructor Bob Lewis shows images of birds he observed in the Colombian mountains. Sponsored by the Golden Gate Audubon Society.

LaborFest 2014 Meet at M stop at 19th and Holloway, SF; www.laborfest.net. 2-3pm, free. Park Merced Housing Walk led by members of the Park Merced Action Committee. Also 518 Valencia, SF. 7pm, donations accepted. "FilmWorks United: International Working Class Film and Video Festival."

"The Plundering" (Ressler, 2013), "Made in the USA: Tom Hudak's Plan to Cut Your Wages" (Gillespie, 2013), "Judith, Portrait of a Street Vendor" (Pirana, 2013), and "High Power" (Indulkar).

FRIDAY 18

"Bay Area Now 7" opening night party

Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 8-11pm, \$12-15. Celebrate the opening of YBCA's signature triennial, an exhibit highlighting works by local artists who capture "the spirit of now," with tunes by Honey Soundsystem.

LaborFest 2014 First Unitarian Universalist Church, 1187 Franklin, SF; www.laborfest.net. 7pm, donations accepted. "FilmWorks United: Empire of Shame" (Hong, 2013).

SATURDAY 19

"East Bay SPCA Pet Adopt-a-Thon" Jack London Square, Washington at Embarcadero, Oakl; www.jacklondonsquare.com. 10am-3pm, free. Meet your new best friend at this event highlighting East Bay adoption agencies — and the dogs, cats, bunnies, rats, guinea pigs, birds, and reptiles they care for that need new homes. The event also features canine demos and \$10 microchip implants.

"GeekGasm" Club OMG, 43 Sixth St, SF; geekgasm.eventbrite.com. 9pm-2am, \$5 (free with advance RSVP and before 11pm). Let your inner geek out with fellow nerds, dorks, cosplayers, furies, sci-fi fans, gamers, and gaymers at this party, which features dancing, a costume contest, drink specials, and more.

LaborFest 2014 ILWU Local 34 Hall, 801 Second St, SF; www.laborfest.net. 10am-1pm, free. "Life and Death! The Attack on OSHA, Workers Health and Safety, and Injured Workers" public forum. Also National Japanese American Historical Society, 1684 Post, SF. 2pm, free. "ILWU and Japanese Americans" presentation. Also ILWU Local 34 Hall.

7:30pm, donation. "Movement Energy: A History of May Day and the Eight Hour Day," performance by the Rockin' Solidarity Chorus, Sat, 7:30.

Sara Lautman Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 1-3pm, free. The July cartoonist-in-residence shares and discusses her work.

"Meet Your Maker" David Brower Center, 2150 Allston, Berk; www.browercenter.org. Noon-6pm. Free. Celebrate the alternative economies of the Bay Area at this event featuring artisans from Treasure Island Flea, educators from Institute of Urban Homesteading, Urban Ore scavengers, and more, plus a craft market, food trucks, workshops, presentations, and more.

FUN FOR NERDS (AND THOSE WHO LOVE 'EM) AWAITS AT "GEEKGASM" SAT/19. COSTUMES ENCOURAGED!

SUNDAY 20

"How a Chinese Game Shaped Modern America"

Contemporary Jewish Museum, 736 Mission, SF; www.theejm.org. 1-2pm, free with museum admission (\$10-12). Stanford's Annelise Heinz discusses mah jongg's journey from China to America's Jewish community, with a focus on the Catskills and San Francisco. Part of the CJM's new exhibit, "Project Mah Jongg."

LaborFest 2014 First Unitarian Universalist Church, 1187 Franklin, SF; www.laborfest.net. Noon-2pm, free. Reception for "Union Artists and Labor Art," with works by Attila Cziglenyi, Carol Denny, David Duckworth, and others. Also 240 Second St, SF. Noon, free. "Irish Labor History Walk." Also Niles Station, 37001 Mission, Fremont. 2pm, \$7-12. "All Aboard the Niles Canyon Train and Films," train ride and film screening at the Edison Theater.

TUESDAY 22

"We Are CA: Glen Denny and Yosemite in the Sixties" California Historical Society, 678 Mission, SF; www.californiahistoricalsociety.org. 6-8pm, \$5. Veteran Yosemite climber Denny shares photographs and recounts his experiences climbing with the 1960s icons of "Camp Four." **SFBG**

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BAY-GUARDIAN





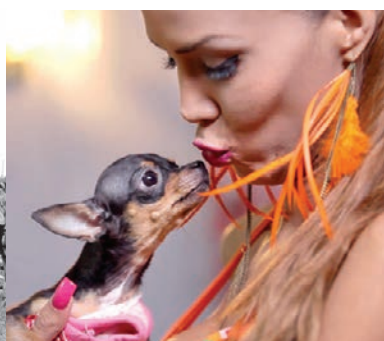
FROM LEFT: *THE GREAT FLOOD*; *MALA MALA*

BY CHERYL EDDY
cheryl@sfbg.com

FILM As one of the Bay Area's largest film festivals prepares for its opening (that'd be the San Francisco Jewish Film Festival, which runs July 24-Aug. 10), this weekend heralds several smaller fests with unique approaches to programming, including the San Francisco Frozen Film Festival at the Roxie, and Oakland's outdoor Brainwash Drive-In/Bike-In/Walk-In Movie Festival. Also in Oakland: the second annual Matatu Film Festival, which takes its name from colorfully decorated mini-buses found in Kenya and other East African countries.

The reference suggests a focus on films from that region of the world. But while it is an international festival, it's more interested in "matatu" as metaphor, presenting films as a way to transport the viewer to new places or points of view. Amid an overall strong program, one of the most timely entries is *Mala Mala*, a gritty yet joyful exploration of Puerto Rico's trans community that makes great use of neon-lit streetscapes, a retro-synth score, and the oversized personalities of its subjects. Among them are drag queens, including recent *RuPaul's Drag Race* contestant April Carrión, and transgender activists like Ivana Fred, who cuts a striking figure whether she's raising awareness on TV talk shows, handing out condoms to sex workers, patiently enduring the opinions of a homophobic priest, or modeling her carefully sculpted assets ("I was born in Puerto Rico, but I was made in Ecuador," she jokes).

The less-glamorous figures are also compelling, including prostitute Sandy, who's refreshingly candid about all aspects of her life, and Paxx, the sole transman interviewed,



Moving pictures

Cinematic journeys with the Matatu Film Festival

who faces what he sees as a "harder transition than trans girls," since his hormone therapy is far less accessible, and his social support system is far more limited. With trans issues in the spotlight more than ever — see: TV actress Laverne Cox's Time magazine cover and Emmy nomination — *Mala Mala* directors Antonio Santini and Dan Sickles do an admirable job showing how diverse the community is, and how complex each individual's struggles and triumphs can be. Speaking of triumphs, once the dance moves of future drag superstar Queen Bee Ho command the screen, it's pretty clear who should star in the filmmakers' next project — or at least season seven of *Drag Race*.

Elsewhere among Matatu's docs is *Evolution of a Criminal*, Darius Clark Moore's deeply personal film about his detour from standout Houston, Texas, high school student to bank robber, and from prisoner back to school — this time, at NYU's esteemed film school. *Criminal* benefits from the sheen of executive producer Spike Lee, but Moore's story would be gripping even with less pol-

ished production. He frames the film as a series of interviews with family members — mom, step dad, grandma, assorted aunts and uncles, etc. — and others (former teachers, the district attorney who prosecuted him) who reflect on the family history and financial circumstances that nudged Moore down the wrong path.

He was a bright kid from a close-knit, hardworking family that couldn't seem to dig its way out of debt. One night, he was watching *America's Most Wanted* and got the bright idea to plan a crime so flawless there'd be no way he'd get caught. He and his fellow teenage accomplices even had the perfect alibi: They'd show up at school, fake illness so they could slip out for the heist, do the deed, and then return to class several thousand dollars richer.

It did work — we watch the crime unfold in re-enactments far more tasteful than anything ever seen on *America's Most Wanted* — until it went sideways, as recounted in interviews with Moore's now-grown, now-regretful friends, and Moore himself, who brims with gen-

uine emotion and yearns for closure, even going so far as to track down, and apologize to, bank workers and patrons who witnessed the robbery. After awhile, this feels like we're witnessing a 12-step program in progress, but one of the men, a born-again pastor, is an effective mouth-piece for *Criminal*'s themes of forgiveness. On the other hand, the DA is far more skeptical, wishing Moore well with his film career, but suggesting she won't believe he's really turned a corner until his prison stint is more than 10 years in the past.

Also among Matatu's doc fare is *Evaporating Borders*, Iva Radiwojevic's poetic take on the current immigration crisis in Cyprus, an island ruled by both Turkey and Greece (with an "open wound" of a border between). "Its story is multi-layered and complex," the filmmaker explains in voice-over. "It's sordid and manipulated." She has personal insight — she immigrated there herself during the war in her home country, the former Yugoslavia — but also offers of-the-moment perspective via firsthand accounts from recent arrivals. Many arrive fleeing war, as Radiwojevic did, though now most come from Iraq, a situation that inflames the island's considerable anti-Muslim bias. (The filmmaker interviews one Cypriot politician whose anti-immigration rhetoric sounds awfully Tea Party, a reminder that sweeping intolerance isn't a uniquely American trait after all.)

Other Matatu docs include *Virunga*, about park rangers fighting to protect the dwindling population of mountain gorillas in Congo's Virunga National Park; *12 O'Clock Boys*, about a scrappy pack of young Baltimore dirt-bike riders (it had a Roxie run earlier this year, though here it's paired with dreamy sci-fi short *Afronauts* as an added incen-

tive); and *Kehinde Wiley: An Economy of Grace*, which follows the famed NYC-based painter as he shifts his focus from male to female subjects for the first time.

Clocking in at under 40 minutes, *Kehinde Wiley* is paired with a film of similar running time, if not subject matter: *Unogumbe*, a refashioning of the Benjamin Britten opera *Noye's Fludde*. Set in South Africa, sung in Xhosa, and orchestrated with African instruments, it also recasts the Noah character as a woman (the wonderful Paulina Malefane) who gets a heads-up from the guy upstairs that she needs to gather her family and build an ark, pronto. The other two narrative films in the festival are *Of Good Report*, a contemporary film noir that also hails from South Africa, and the African folklore-inspired *Oya: Rise of the Orisha*.

But the best companion piece for *Unogumbe* is Matatu's opening-night film, *The Great Flood*, which pairs archival footage shot during and after the devastating 1927 Mississippi River flood (curated by filmmaker-multimedia artist Bill Morrison) with a jazzy, bluesy score (by guitarist-composer Bill Frisell). It's a memorable, haunting collection of images: slow pans across small towns with just rooftops visible; residents paddling whatever few belongings they've salvaged to higher ground; a makeshift tent city for the displaced, with an open-air piano providing much-needed entertainment; and starched politicians, including future POTUS Herbert Hoover, surveying the damage while skirting the mud as much as possible. **SFBG**

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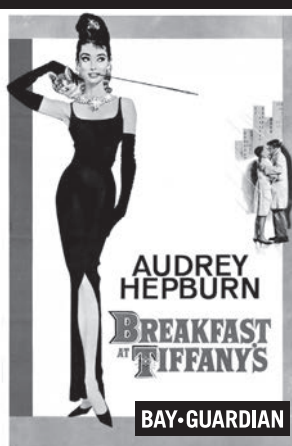
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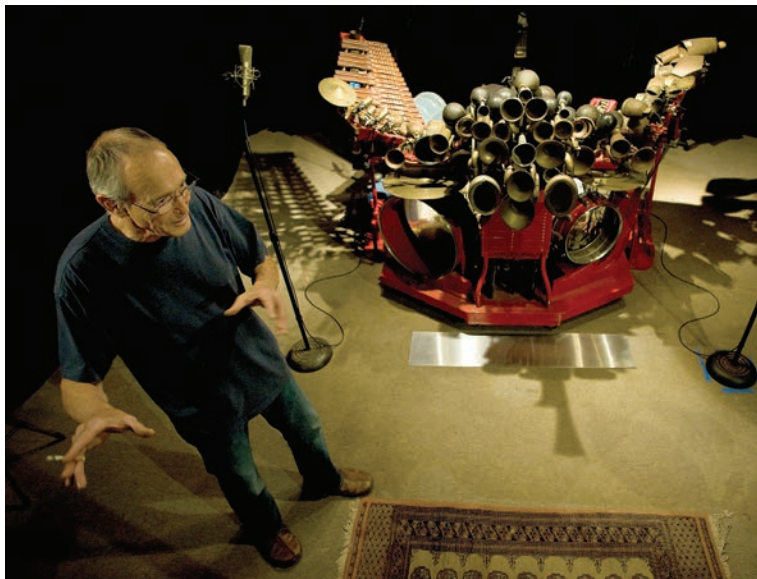
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Blurry portrait

'Llyn Foulkes One Man Band' takes on an inscrutable artist

BY DENNIS HARVEY
arts@sfbg.com

FILM Time is money, making both things usually in short supply when it comes to moviemaking. Ergo, a movie that takes forever to make is often a novelty — an extreme conceptual luxury. (On the other hand, movies that never actually get finished are probably more common than you'd expect; there's a whole invisible history of films abandoned mid-production, usually because the money ran out.) This week sees the theatrical release of Richard Linklater's *Boyhood*, an unusual and by all accounts wonderful experiment shot over a 12-year course, so its actors (particularly Ellar Coltrane's titular youth) could grow older naturally within the story's time span.

Unfortunately, the by-all-accounts wonderfulness of *Boyhood* didn't screen in time for this particular column — necessitating an attention shift to the Roxie, which just happens to be opening a movie also shot over several years' course. If *Boyhood* is obviously about life's formative early years, Tamar Halpern and Chris Quilty's *Llyn Foulkes One Man Band* leaps forward decades to that point where an individual life no longer seems to change very much. Not nearly as much as they'd like, in this case. Foulkes is a veteran of that fabled Los Angeles art scene briefly and famously (albeit mostly

in retrospect) centered around the Ferus Gallery. He was such a prodigy he dropped out of the Chouinard Art Institute (now known as CalArts) to go professional, then got kicked out of Ferus for (he says) dissing another, better-entrenched resident "rebel," Bob Irwin.

Of course, no one since approximately 1900 has ever met a "serious" painter who wasn't also a "rebel." After that parting of ways, Foulkes became quite a popular artist for a while via large paintings derived from vintage landscape (in particular, rocks) photography. Such popularity chafed, so he turned toward what he calls his "bloody heads" period, gory portraiture that made his "macabre edge" very plain to anyone who somehow hadn't sussed it already. Suddenly he was no longer the US artist invited to international bienales and handed prestigious prizes. *One Man Band* follows him some time later (2004-2012, to be exact), when he passes age 70 with no ebbing of lust — for acclaim, that is, for the sales and exhibitions and critical raves he possibly bypassed in "going out of his way to turn his back on the proprieties of the art world," as one bemused observer notes.

We see him prepping for shows that force him into the position he most resists: actually finishing a work. At least that's his problem with two notable pieces. Intense surreal landscape *The Lost Frontier* was started in 1997. It has grown so thick in places that he's periodically used saw and hammer to excise a section he wants to rework. It duly

includes a representation of Mickey Mouse, the pop culture icon he worshipped early on (in high school he'd aimed at working for Disney), then increasingly used as the perfect symbol of all things corrupt, exploitative, and American. A gallery deadline finally forces him to sign off on it, following a typical final frenzy of tinkering all-nighters.

There's no similar happy ending for *The Bedroom Painting*, aka *The Awakening*, which depicts himself and his second ex-wife (she wasn't "ex" when he started it) in bed — she in a near-fetal position, alone, the very definition of neglect. "The one thing I've failed at in my life is being a good husband. I'm too self-centered. My marriage was falling apart, I was trying to solve it in the painting," Foulkes says here. We hear from this wife, and the prior one — albeit so briefly and tactfully it's as if the subject forbade the filmmakers from digging into the psychological truths his art so often bares nakedly. (That second wife mentions realizing he could "not be a nurturing partner," a terribly polite way of describing what must have been a colossal disappointment.) His grown children also appear, fleetingly. Why does their tone invariably hit the "long-suffering" note? Viewers would like to know.

Foulkes himself is spry, petulant ("If something doesn't happen with this show, I feel like quitting art"), quite possibly brilliant, admittedly obsessive ("My process is kind of make and destroy and make again"), random ("I think vegetables are overrated"), and self-indulgently juvenile in that way of men who once got away with it by being very handsome. (When we see an archival clip of him clowning on Johnny Carson's *Tonight Show* in 1974 as part of a joke band, he looks like a delighted prankster passing among actual misfits.)

Foulkes' proclaimed alternative second career is as a "one-man band" whose bizarre stream-of-consciousness autobiographical lyrics (sum: he's bad with women) are accompanied by the often delightful racket of his "monkey on my back" — a massive sculptural whatzit composed of myriad cowbells, bicycle horns, and other gizmos. He's the ultimate Incredibly Strange Music ironist, goin' all primitive as an art project. You can exit *One Man Band* thoroughly intrigued, yet still so puzzling over its subject's overall personal history or impact on contemporary art. **SFBG**

LLYN FOULKES ONE MAN BAND opens Fri/18 at the Roxie.

They did everything
but delete it.

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Boyhood Richard Linklater's latest was filmed over 12 years (from 2002 to 2013) and charts the adolescence of a boy (Ellar Coltrane) and his relationship with his parents (Patricia Arquette and Ethan Hawke). (2:40) **Embarcadero.** **Closed Curtain** Embattled Iranian director Jafar Panahi made 2011 diary-style doc *This Is Not a Film* as a reaction to, and in defiance of, his touchy legal situation: His fondness for "anti-government propaganda" has him currently banned from filmmaking for 20 years. Of course, that ain't stopping him. *Closed Curtain* addresses similar issues of imprisonment and paranoia, but its meta-film ambitions don't quite transcend a certain aura of self-indulgence. It begins like a thriller, as a writer (frequent Panahi collaborator Kambozia Partovi) conceals himself in a large house (Panahi's beach villa), hanging blackout curtains on every window. At first, it seems he's trying to finish an overdue project, while also keeping his beloved dog hidden from Islamic authorities determined to exterminate "unclean" pets. When a strange woman appears and begins asking aggressive questions, the writer becomes unsettled — partially because

of her erratic behavior, but also because he's never sure if she's real or imaginary. As *Closed Curtain* progresses, Panahi also shows up to bumble around, and another angle emerges: perhaps the combative pair exist only in the mind of a filmmaker who's beginning to crumble under the strain of creative oppression. An intriguing set-up, but it never quite coheres, and the viewer is left to fill in too many blanks. (1:46) **Four Star.** (Eddy) **K Missing Kings** A big-screen extension of the anime TV show *K* — about a high schooler named Shiro whose average-dude life is interrupted when he's accused of a murder, and subsequently realizes his true, top-secret identity — *K Missing Kings* deploys the expected juxtaposition of mystical elements (vengeful clans named for colors, psychic warfare, ninjas, sword battles, etc.) and teenage awkwardness. The female characters are, naturally, drawn with exaggerated proportions and skimpy costumes. As the film begins, Shiro has vanished after a big rumble 'twixt clan kings known as the "Academy Island Incident," and his friends and allies are desperate to track him down. Noobs beware: *K Missing Kings* is aimed squarely at fans, since it begins mid-adventure and shares precious little background about its many characters, all of whom seem to have complicated back stories and loyalties. (1:13) **New People.** (Eddy) **Llyn Foulkes One Man Band** See "Blurry Portrait." (1:22) **Roxie.** **Mood Indigo** After animated Noam Chomsky

doc *Is the Man Who Is Tall Happy?* (2013), naturalistic teens-on-a-bus drama *The We and the I* (2012), and, uh, *The Green Hornet* (2011), *Mood Indigo* reps a return to form of sorts for Michel Gondry. That said, its romantic angst is way less convincing than that of *Eternal Sunshine of the Spotless Mind* (2004), while its surreal whimsy feels way more forced. It's based on Boris Vian's 1947 cult novel *Froth on the Daydream* — which has already been adapted a few times, including into 2001 Japanese entry *Chloe* — and concerns a quirky man of means (Romain Duris) who falls in love with a quirky sprite (gamine-4-lyfe Audrey Tautou) who soon develops a quirky illness (a flower grows in her lungs), and things soon shift from quirky to bummer, dude. The plot is practically irrelevant, however, since Gondry's plan of attack is to cram every frame with crafty frippery (has the mundane practice of getting a prescription filled ever been so lavishly twee?) Sometimes this works, as when the blushing couple takes a first-date ride on a floating swan boat across Paris. Mostly, though, it's exhausting. (1:34) (Eddy) **Planes: Fire & Rescue** What is it about machines with wheels and boys of a certain age? Disney obviously has its peepers on a very specific demographic with this sequel spin-off to Pixar's *Cars* franchise — this time with a more heroic, less individualistic fire-fighting twist. The irony of fossil-fuel-guzzling vehicles saving trees is lost on nearly everyone, which tells you about where this entry is pitched: easy, not-too-clever good times with plenty of good-looking, technically on-point, 3D fire-fighting flight scenes. Dusty (voiced by Dane Cook) — the trusty crop duster who achieved his dream of becoming a champion racing aircraft — is back, but this time he must overcome not only a faulty, impossible-to-replace, life-threatening gear box but also train as a fire-fighting aircraft in order to save his hometown airstrip. Dusty's teacher is gruff fire-and-rescue copter Blade Ranger (Ed Harris), but he also has to dodge the advances of swoony cohort Lil' Dipper (Julie Bowen) and try to penetrate the mystery yarns intoned by American Indian-styled helicopter Windlifter (Wes Studi). And that's exactly when *Fire & Rescue* starts to fall apart for me: the multiple facile jabs poked at Windlifter's mysterious native ruminations reads as borderline offensive, especially for a global conglomerate like Disney that purports to reach out to a "small world," while the fact that the film's most prominent female character is portrayed as threateningly stalker-esque keeps everything at a prepubescent girls-are-icky level. Is it too much to ask *Planes* to grow up a little — or at the very least, match its 21st century computer animation (one prominent exception: the vehicles' distractingly static massive white windshield-eyes, inert like windows to dead souls) with equally up-to-date values? (1:24) **Cerrito, Presidio, Shattuck.** (Chun) **The Purge: Anarchy** Lock your doors! This sequel takes place one year after the surprise 2013 hit about a futuristic America that allows one lawless night per year. (1:44) **Sex Tape** A married couple (Jason Segal and Cameron Diaz) film a you-know-what, which naturally remains anything but private. (1:30)



Marina, Shattuck. **Siddharth** Richie Mehta's *Siddharth* is an all too real tale about India's poverty that emphasizes the stark divisions between emerging materialistic markers (exemplified by a reliance on — or ignorance of — mobile phones) and ramshackle slums. Though he'd prefer to remain his family's sole breadwinner, Mahendra Saini (Rajesh Tailang) sends his 12-year-old son to work in a factory in hopes of earning more rupees. When the boy goes missing, the forlorn man sets out to find him, launching a frustrating search amid the cacophony of everyday life in Delhi. The sounds of car horns and distant conversations are overlaid with the film's beautifully melancholic score. The film isn't flashy like a cookie-cutter Bollywood blockbuster, but its frankness (and subtle insights into Indian culture, such as the roles of women and street children, intertwined with the dialogue) resonates. It's no surprise that the film was inspired by a real-life experience, and in turn, represents the other untold and countless stories of child trafficking victims. (1:37) **Opera Plaza, Shattuck, Smith Rafael.** (Amy Char) **Video Games: The Movie** Jeremy Snead's slick documentary charts the evolution of an entertainment form by now much bigger (in annual revenue at least) than music or movies, starting with a game created at MIT in 1962 to showcase a new computer with the then-novel feature of a display screen. A decade later came *Pong*, followed soon by such early hits as *Pac-Man* and *Space Invaders* as gaming began migrating from arcades to home formats. A nostalgic parade of increasingly sophisticated graphics illustrates a path in which complexity of interactivity, story elements, character rendering and so forth continues to grow. So far, so entertainingly good. But anyone looking for more than a glorified industry plug will be disappointed in the film's later progress, when it briefly

touches on other areas it fails to investigate even halfway seriously. How are games developed? ("It's movie making times 1,000!" we're told, but little else.) Can violent games foster real-world violence? (Nah, that's silly, right? But just in case, let's change the subject really fast!) On the other hand, there's all too much BS about the "global society" comprised by those with a "shared passion" — world peace, thy name is evidently *World of Warcraft* — which lets you "live the dream." (Really? The dream is slaying dragons and shooting gangbangers?) Add lofty, poker-faced onscreen quotes from the likes of JFK and Gandhi, and you've got a movie too blindsided by fandom to actually say anything interesting about its subject. (1:40) **Roxie, Smith Rafael.** (Harvey) **Wish I Was Here** More power to the crowd for funding director-cowriter Zach Braff's follow-up of sorts to *Garden State* (2004). His flailing actor and family man Aidan is a slightly older, only slightly wiser, more pretentious, and way more spiritually minded variation on *Garden State*'s Andrew, and as with his previous film, *Wish I Was Here* feels personal, shaggily shambolic, and somewhat oddly shaped for sometimes the right reasons — as when Braff turns the camera on Aidan's almost impossibly MILF-y wife Sarah (Kate Hudson) and father Saul (Mandy Patinkin) and lets 'em rip like performance thoroughbreds. Aidan himself is a bit misshapen and stunted: he's been relying on his father to finance the private Hebrew school education of his daughter (Joey King) and son (Pierce Gagnon), until dad breaks the news that he'll have to stop payments and start funneling his funds toward experimental cancer treatment. Aidan has to give up his somewhat foundering dream of acting and home school the kids, while trying to make peace with his ailing, cantankerous dad and card-carrying-geek brother Noah (Josh Gad). Deep waters, especially for a Peter Pan character like Aidan, and despite a cast of lifesavers à la Kickstarter and Braff's adept cast, *Wish I Was Here* never gets to where it wishes to go, beyond its talky attempts to grapple with fatherhood, identity, spirituality, and its hopes to teach one's children well. Maybe think on it for another decade. (1:46) (Chun)

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PATRICIA ARQUETTE ELLAR COLTRANE LORELEI LINKLATER AND ETHAN HAWKE
Boyhood
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FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 3630 Balboa. www.cinemasf.com/balboa

Century SF Centre 845 Market. www.cinemark.com

CinéArts at the Empire 85 West Portal. www.cinemark.com

Clay 2261 Fillmore. www.landmarktheatres.com

Embarcadero 1 Embarcadero Center. www.landmarktheatres.com

Four Star 2200 Clement. www.intsf.com

Marina 2149 Chestnut. www.intsf.com

Metreon 135 Fourth St. www.amctheatres.com

New People Cinema 1746 Post. www.newpeopleworld.com

1000 Van Ness 1000 Van Ness. www.amctheatres.com

Opera Plaza 601 Van Ness. www.landmarktheatres.com

Presidio 2340 Chestnut. www.intsf.com

UA Stonestown Twin 501 Buckingham. www.regmovies.com

Sundance Kabuki Cinema 1881 Post. www.sundancecinemas.com

Vogue 3290 Sacramento. www.cinemasf.com

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Albany 1115 Solano, Albany. www.landmarktheatres.com

AMC Bay Street 16 5614 Bay, Emeryville. www.amctheatres.com

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Grand Lake 3200 Grand, Oakl. www.renaissancecinema.com

Magick Lantern 125 Park Place, Point Richmond. www.themagicklantern.com

New Parkway 474 24th St, Oakl. www.thewparkway.com

Piedmont 4186 Piedmont, Oakl. www.landmarktheatres.com

Regal Jack London Stadium 100 Washington, Jack London Square, Oakl. www.regmovies.com

Rialto Cinemas Cerrito 10070 San Pablo, El Cerrito. www.rialtocinemas.com/cerrito

Rialto Cinemas Elmwood 2966 College, Berk. www.rialtocinemas.com/elmwood

Shattuck Cinemas 2230 Shattuck, Berk. www.landmarktheatres.com

UA Berkeley 2274 Shattuck, Berk. www.regmovies.com

SF86

CONT>>

10 or more hours to be treated. Unfortunately, the hospital's tight budget means woeful understaffing, and strict regulations require physicians who'd rather be seeing the sick to spend time poring over "protocols, policies, rules, checklists, and forms." The end result is a worrisome look at the state of American health care from the front lines. (1:22) *Elmwood, Opera Plaza.* (Eddy)

Dawn of the Planet of the Apes As usual, a heady hybrid of anticipation and dread accompanies all *Planet of the Apes* installments: you brace yourself for the abused, righteously rebellious apes; the apocalyptic mise-en-scène laden with symbolism; and more overt messaging concerning animal testing, civil rights, and gun control. But why worry? In line with 2011's *Rise of the Planet of the Apes*, the PG-13 high-fives go to new *Apes* director Matt Reeves (2008's *Cloverfield*) for sparing us animal kills, gore, and graphic violence, despite its *Dawn of the Dead*-evoking title. Really, this *Dawn* is all about the bitterly fought beginnings of a civilization among the primates north of the Golden Gate Bridge in Muir Woods, complete with community building, social structure, and alas, a burgeoning war with the humanoids amid vaguely familiar SF ruins, setting off an epic showdown that challenges not only the oft-repeated commandment

"ape shall not kill ape" but takes advantage of our anthropomorphized pals' ability to swing with the C4 explosions. The viral drug ALZ 113 that led to super-intelligent primates like chimp hero Caesar (motion-captured Andy Serkis) has decimated the human population, leaving the field wide open for enterprising and vengeful creatures like scarred lab survivor Koba (motion-captured Toby Kebbell). Neither quite trusts the band of desperate human survivors—including friendly Jason Clarke, nurturing Keri Russell, and token asshole Kirk Acevedo—that ventures into the apes' woods to harness the power of nature, namely a dam, to electrify their SF compound. You know what side of the evolutionary span we're on when the humans seem much more interchangeable than the chimps, and the movie can barely wait to end on its contemporary version of a *Touch of Evil* (1958) crane shot, as it zooms to an extreme close-up of a certain chimp's carefully crafted eyes. (2:10) *Balboa, Cerrito, Metreon, Presidio, Sundance Kabuki.* (Chun)

Deliver Us From Evil Eric Bana can swelter and flex in the foreground and the Catholic propaganda machine can worry and whirr in the rear, but really *Deliver Us From Evil* is all about the smokin' hot priest, as in Edgar Ramirez of *Carlos* (2010) fame. Styling as a long-tressed *Serpico*-esque padre, his Father Mendoza glow-

CONTINUES ON PAGE 40 >>

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Schedules are for Wed/16-Tue/22 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. Free-\$10. "Periwinkle Cinema:" "Dip Me in Honey's Video Show #1," multimedia works, Wed, 8. "Works by Marya Krogstad," art opening and screening, Fri, 7:30. "Starvelab," multimedia screening with Michael Triglio's SUGAR, plus guests Patrice Scanlon and Raja the Resident Alien, Sat, 8.

BALBOA 3630 Balboa, SF; cinemastf.com/balboa. \$10. "Thursday Night Rock Docs:" **The Swell Season** (August-Perna, Dapkins, and Mirabella-Davis, 2011), Thu, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **The Godfather** (Coppola, 1972), Wed, 5, 8:30. **•Young & Beautiful** (Ozon, 2013), Thu, 7, and **Swimming Pool** (Ozon, 2003), Thu, 8:50. **•The Girl Can't Help It** (Tashlin, 1956), Fri, 7, and **The Blues Brothers** (Landis, 1980), Fri, 8:55. **Frozen** (Buck and Lee, 2013), Sat-Sun, 1. Presented sing-along style; advance tickets (\$11-16) at www.ticketweb.com. **•The Dance of Reality** (Jodorowsky, 2013), Sat, 7, and **Jodorowsky's Dune** (Pavich, 2013), Sat, 5:10, 9:30. **•The Wild Bunch** (Peckinpah, 1969), Sun, 7, and **The Long Riders** (Hill, 1980), Sun, 5, 9:30. "The Prince of Darkness: Gordon Willis (1931-2014):" **•Pennies from Heaven** (Ross, 1981), Tue, 7, and **The Landlord** (Ashby, 1970), Tue, 9:05.

COURTHOUSE SQUARE 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Turbo** (Soren, 2013), Thu, 8:45.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Off the Screen: Madison Brookshire, Selected Works," Thu, 7. "Saturday Cinema: Seeing Sounds," Sat, 1, 2, 3.

FLIGHT DECK 1540 Broadway, Oakl; www.matatufestival.org. \$12. "Matatu Film Festival," international docs and narratives, Wed-Sat.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.net. Free. "Science Film Night:" **Thin Ice: The Inside Story of Climate Science** (Sington and Lamb, 2013), Wed, 6:30. Also Thu, 7pm, free, Belvedere-Tiburon Library, 1501 Tiburon, Tiburon; http://bel-tib-lib.org. Both screenings followed by discussions with executive producer Peter Barrett, a geologist.

KALA ART INSTITUTE 2990 San Pablo, Berk; www.sfcinematheque.org. \$5-20 suggested donation. "Gravity Spells: Bay Area New Music and Expanded Cinema Art, Program 3," performances by Zach Iannazzi, Thad Povey and Mark Taylor, Steve Dye and Anthony Iamurri, and Paul Clipson and Tashi Wada, Sat, 7.

NEW PEOPLE 1746 Post, SF; www.jffsf.org. \$13. "Japan Film Festival of San Francisco," presented in conjunction with the 2014 J-Pop Summit, July 19-27.

NIMBY 8410 Amelia, Oakl; www.brainwashm.com. \$12. "Brainwash Drive-In/Bike-In/Walk-In Movie Festival," "weird, unusual and just plain great movies for audience enjoyment and edification," Fri-Sat and July 25-26.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Rude Awakening: American Comedy, 1990-2010:" **The Big Lebowski** (Coen and Coen, 1998), Wed,



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7; **Galaxy Quest** (Parisot, 1999), Sun, 6. "Martin Scorsese Presents Masterpieces of Polish Cinema:" **The Promised Land** (Wajda, 1975), Thu, 7. "Kenji Mizoguchi: A Cinema of Totality:" **Miss Oyu** (1951), Fri, 7. "A Theater Near You:" **Godzilla** (Honda, 1954), Fri, 8:55. "The Brilliance of Satyajit Ray:" **The World of Apu** (1958), Sat, 6:15. "Derek Jarman, Visionary:" **Caravaggio** (1986), Sat, 8:30. "Picture This: Classic Children's Books on Film:" "Sustainable Stories," Sun, 3:30. "Alternative Visions: Animation:" "Films by John and Faith Hubley" (1956-2012), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Cold Lands** (Gilroy, 2014), Wed, 7. "Nippon Nights:" "Short Peace," animated shorts from Japan, Wed, 7. **Love Child** (Veatch, 2014), Thu, 7. **History of Future Folk** (Mitchell and Walker, 2012), Thu, 7:15.

Llyn Foulkes One Man Band (Halpern and Quilty, 2014), July 18-24, 7 (check website for weekend matinee times). **Video Games: The Movie** (Snead, 2014), July 18-24, 8, 10 (also Sat-Sun, 2:30, 4:30). SF Frozen Film Festival, docs, animation, and shorts, Fri-Sat. Complete schedule at www.frozen-filmfestival.com. "John Hubley at 100," animated shorts by John and Faith Hubley, Sun, 2, 4, 6, 8. "Portrait of the Living Sky," short films, Mon, 7. **Inland Empire** (Lynch, 2006), July 22-23, 7:15.

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. "John Hubley Animation: A Centennial Tribute," animated shorts by John and Faith Hubley, Wed, 7. **The Last Sentence** (Troell, 2012), Wed-Thu, call for times. **Siddharth** (Mehta, 2013), July 18-24, call for times. **Video Games: The Movie** (Snead, 2014), Sun, 7.

SOMARTS CULTURAL CENTER 934 Brannan, SF; www.sfcinematheque.org. \$12-35. "Night Light: Multimedia Garden Party," luminous art installations, digital and cinematic projections, and more, Sat, 9.

TANNERY 708 Gilman, Berk; http://lostand-outofprintfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **Godzilla vs. Gigan** (Fukuda, 1972), Fri, 7:30; "Cartoon Carnival #5: Kids and Pets," short films, Sat, 7:30; **The Kid** (Chaplin, 1921), Sun, 7:30.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Thursday Night Film Cult: Bad Vibrations:" **•Blue Sunshine** (Lieberman, 1976), Thu, 9, and **One Night Stand** (Duigan, 1984), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Invasion of the Cinemaniacs:" **The Hole** (Tsai, 1998), Sun, 2. **SFBG**

CONT>>

ers, broods, lights up sulkily beside doorways, and then, gloriously, *sings* the demons out of the afflicted! Get thee to a nunnery, indeed. *Evil* is nominally based on the real-life journey of Ralph Sarchie (Bana), a good yet overbearing NYC cop and lapsed Catholic who neglects his family (Olivia Munn, Lulu Wilson). Life takes on new paranormal dimensions when Sarchie and his wise-cracking partner Butler (Joel McHale,

who looks like he'd rather be roasting than knife-fighting with the devil) encounter a series of inexplicable crimes: a woman tosses her infant into a lion enclosure at the zoo, a painter is found bundled in tarp in a family's basement beside cryptic tags on a wall. But really Sarchie's working-dad angst pales a bit beside the charismatic Mendoza, who inevitably sets the officer on the straight and not so narrow. The fallible are forgiven, though lord knows, director Scott Derrickson (2005's *The Exorcism of Emily Rose*) shouldn't be given a pass for failing to

FILM LISTINGS

deviate from doctrine when it comes to this otherwise uninspired exorcism exercise. And even Ramirez doesn't get to have as much fun as the possessed, in particular Olivia Horton, who as the baby-hurling Jane, spits, foams, and gnashes her teeth with more fury than a certain Uruguayan soccer star. (1:58) *Metreon*, 1000 Van Ness. (Chun)

Earth to Echo It's not easy being a Goonie — or riding the coattails of *E.T.* even 30-plus years along. But that feeling of discovery and interstellar friendship forged in the face of a formidable establishment still calls out, like the insistent bleep of a long-forgotten intergalactic transmission. That appears to be the MO behind *Earth to Echo*, a decidedly clunkier outing than the aforementioned, despite its nods to a gadget-happy, geekier generation. This time, developers ostensibly want to drive a freeway through the suburban tract homes of wisecrack Tuck (Brian "Astro" Bradley), sensitive foster kid Alex (Teo Halm), and sweet science nerd Munch (Reese Hartwig). A bout of mysterious cell phone interference leads the kids to spend their last night in the 'hood following the map that appears on their screens. What might have been another crowd-sourced game leads to a weird little piece of space junk that turns out to be the pod for an adorable, owl-like little brother from another planet. Naturally everything they discover needs to be documented for sharing later, though at first they're hesitant to disclose their find with a popular classmate (Ella Wahlestedt) and a particularly snooty engineer (Jason Gray-Stanford). But why bother when it's all been seen before (with the exception of having an African American kid as the first-person narrator of this kids sci-fi adventure)? Director Dave Green is definitely counting on his audience being born yesterday, though parents who remember the source material will recognize that Green has considerably less finesse than Steven Spielberg. There's only so much that special effects can accomplish when the initial camera-work looks so blown out and crappy, even if it's supposed to have been documented on a phone. And Green's slovenly direction, combined with way-too-roughed-out storytelling — how do a kid and alien managed to slip out of evil-empire governmental control, with zero effort, exactly? — do little to mark *Earth* as more than a knock-off. (1:29) *Balboa*, *Metreon*, 1000 Van Ness, *Shattuck*. (Chun)

Life Itself Paying back the critic who championed his *Hoop Dreams* 20 years ago, and then some, Steve James's documentary about the late Roger Ebert is the kind of tribute that sometimes feels like an authorized biographical video played at a testimonial dinner. If he were alive, and it were about someone else, I suspect Ebert himself would be more polite than enthused. It traces his love of newspaperdom from an early age (he started writing for one at age 15); his semi-accidental falling into being the Chicago Sun-Times' film reviewer in 1967 (a post he'd hold for 46 years); his Pulitzer win; the huge impact of TV's *Sneak Previews*, aka *At the Movies*; his very rocky relationship with co-host Gene Siskel; and his happy first/last marriage at age 50. Ebert was

prolific, gregarious, a friend to rising filmmakers (so long as he liked their work, of course), and someone who saw no conflict in being friends with established ones (like Scorsese and Herzog, both interviewed here). But *Life Itself* — "the only thing he loved more than the movies," a statement that might strike you as profound or kinda "duh" — assesses his cultural impact as the most popular-movie-critic-probably-ever without really addressing his taste or style. As a result, it has the slightly pat quality of a movie content to admire its subject without digging very deep into the work that defined him. (Nor do the blown-up-video-quality clips from films do justice to his love of that medium.) Instead, the primary focus is on his later struggles with cancer, which took his lower jaw and speech before claiming his life. That stuff is tough to watch. Most entertaining are insights into his long-running ego war with Siskel, who brought out (often on camera) irritable, petty, competitive, and bullying sides to Ebert the public otherwise seldom saw. (1:58) *Albany*, *Opera Plaza*. (Harvey)

Snowpiercer Eighteen years after an attempt to reverse global warming has gone wildly awry — freezing all life into extinction — the only known survivors are on a one-of-a-kind perpetual-motion train that circles the Earth annually, has its own self-contained ecosystem, and can smash through whatever ice buildup has blocked its tracks since the last go-round. It's also a microcosm of civilization's worst class-economic-racial patterns over history, with the much-abused "tail" passengers living in squalor under the thumb of brutal military police. Unseen at the train's front is its mysterious inventor, Wilford, whose minions enforce "Eternal Order Prescribed by the Sacred Engine." Curtis (Chris Evans) is default leader of the proletariat's latest revolt, in which they attempt to force their way forward though the prison section (where they free Song Kang-ho and Go Ah-sung as the train's original lock designer and his psychic daughter) on to the wonders of the first class compartments, and beyond. This first (mostly) English-language feature by South Korean Bong Joon-ho (2006's *The Host*, 2009's *Mother*), based on a 1982 French graphic novel, starts out as a sort of locomotive, claustrophobic *Mad Max* (1979) variation. But it gets wilder and more satirical as it goes along, goosed by Tilda Swinton's grotesquely comic Minister Mason, and Allison Pill as a teacher propagandist in a particularly hilarious set piece. In case the metaphor hasn't already hit you on the head, one character explains "The train is the world, we the humanity." But *Snowpiercer's* sociopolitical critique is as effective as it is blunt, because Bong handles everything here — visceral action, absurdist humor, narrative left-turns, neatly etched character archetypes, et al. — with style, confidence, and wit. Some of the FX may not be quite as seamless as it would have been in a \$200 million Hollywood studio production, and fanboys will no doubt nitpick like nitwits at various "credibility gaps." (As if this movie ever asks to be taken literally.) But by current, or any, sci-fi action blockbuster standards, this is a giddily unpredictable, risk-taking joy. (2:07) *Elmwood*, *Metreon*, *Presidio*. (Harvey) **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0359211-00. The following is doing business as KUSHITSURU 1737 Post St. San Francisco, CA 94115. The business is conducted by a limited liability company.

Registrant commenced business under the above-listed fictitious business name on: 6/20/2014. This statement was signed by Konstantin Tsay. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on 7/02/2014.

Jul. 16, 23, 30, Aug. 6, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0359093-00. The following is doing business as SEED & SALT 2240 Chestnut St. San Francisco, CA 94123. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Maureen Clancy. This statement was filed by Sharlene Carter, Deputy County Clerk, on 6/25/2014.

Jul. 10, 17, 24, 31, 2014

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